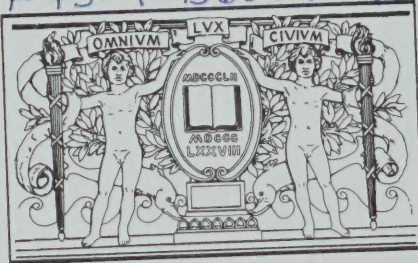


BMA-0649

Ref desk

Arts dept

F 73 .7 B684X VI



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PUBLIC
LIBRARY**



See also *Theatres of Boston: a
stage and screen history*
(PN2277.B6K56 2005 BRC)

See also:


PN 2277.B6 B68 1996X Ref Desk
Boston Theatre District: A
Walking Tour

NA6 ~~835~~. B6A3 ~~1996X~~
Boston Rialto

BUILDING AND STREETScape
PRESERVATION SURVEY
FOR

BOSTON'S THEATRE DISTRICT
VOL. I

Administered by the
Boston Landmarks Commission
//
1979



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v. 1

**Boston
Landmarks
Commission**

July 27, 1979

City Hall, Boston
Massachusetts 02201
(7) 722-4300

Miss Teresa Cedarholm
Fine Arts Reference Librarian
Boston Public Library
Copley Square
Boston, MA 02115

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Earl A. Zellner

Marcia Myers,
Executive Director

Dear Tess:

It gives me great pleasure to be able to provide, for your collection, copies of building and streetscape survey forms and maps for the "Allston-Brighton, Dorchester/Mattapan, and Theatre Area" neighborhood. The surveys were conducted by consultants and administered by the Boston Landmarks Commission. The funding for this study came in part from the Boston Redevelopment Authority, in part from the Boston Landmarks Commission, and in part through the Massachusetts Historical Commission, Office of the Secretary of State, from the matching grant-in-aid program for historic preservation by the Heritage Conservation and Recreation Service, Department of the Interior. The assistance which "The Boston Public Library" provided to this project was invaluable. The Commission hopes that your members and interested residents can easily use the inventory.

Please feel free to call if you have any questions about this material.

Sincerely,

Marcia Myers
Executive Director

/8286

Street List

Theatre Area Survey

Vol. I

Avery (22-30)
Beach (6-40, 7-29)
Boylston Place (1-6)
Boylston St. (36-162, 25-39)
Carver (12-16)
Charles St. South (58-82)
Eliot (6-52, 3-29)
Essex (38, 11-45)
Harrison Ave Extension (34)
Harrison Ave (19-83)
Haymarket Place
Knapp (5-23)
Kneeland (16-44)
LaGrange (12-22, 15-29)
Mason (64-88)

Park Square (2-10)
Stuart (154-170, 13-143)
Tremont (148-274, 221-279)
Warrenton (76-102)
Washington (590-702, 511-707)
West (16-32)

Vol. I

Vol. II

Architectural and Historical Significance
of Buildings in the Theatre Area

Significant Buildings or Groupings*
(NRD or NRP)

#962



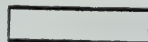
Notable (N)

#963



Minor or No Significance (m)

#964



VAC: Vacant land or parking

* Recommended for listing
on the National Register
either individually or
as districts

Styles and Approximate Date Ranges of Buildings
in the Theatre Survey Area

<u>ederal</u> 800-1825)	#930		<u>Renaissance Revival</u> (1890-1925)	#914	
<u>reek Revival</u> 825-1850)	#931		<u>Beaux Arts</u> (1890-1915)	#941	
<u>alianate</u> 840-1860)	#904		<u>Jacobethan</u> (1895-1925)	#962	
<u>nsard</u> 855-1875)	#933		<u>Modern Gothic</u> (1910-1920)	#945	
<u>gh Victorian</u> <u>thic</u> 865-1885)	#906		<u>Tapestry Brick</u> (1910-1925)	#935	
<u>nel Brick</u> 875-1890)	#932		<u>Georgian or Federal Revival</u> (1900-1920)	#942	
<u>o Grec</u> 875-1885)	#956		<u>Classical Revival</u> (1920-1930)	#947	
<u>manesque or</u> <u>chardsonian</u> 875-1890)	#909		<u>Moderne/Art Deco</u> (1930-1940)	#936	
<u>st Iron</u> 875)	#910		<u>International Style/Modern</u> (1950-present)	#963	
<u>een Anne</u> 880-1900)	#907		<u>Contemporary Commercial</u> (1940-present)	#964	
<u>ctorian</u> <u>mmercial Style</u> 885-1905)	#912				

ilding Materials

brick	al	aluminum
stone	gl	glass
concrete	pl	plastic sheathing
cast stone	w	wood

////drastically altered

XXX no style

Historic Inventory Map Coding System - Boston

1. City is divided into the following districts, note abbreviations.
A capital letter or pair will always precede a number for coding.

EB	-	East Boston	SB	-	South Boston
C	-	Charlestown	JP	-	Jamaica Plain
N/W	-	North End/Waterfront	R	-	Roxbury
BB	-	Back Bay	D	-	Dorchester
BH	-	Beacon Hill	RD	-	Roslindale
SC	-	Bay Village/Chinatown	WR	-	West Roxbury
FK	-	Fenway/Kenmore	HP	-	Hyde Park
AB	-	Allston/Brighton	GC	-	Government Center/North Station
MH	-	Mission Hill	WE	-	West End
SE	-	South End	CBD	-	Central Business District

2. Numerical system is divided into the following use categories.
(MHC code is the underlying structure here with additional breakdowns to deal with the large number of structures in the City).

Buildings 1-799

Further broken down into:

- Residential 1-399

(including all types of residential structures, apartments, out buildings, such as carriage houses, barns, stables, and garages)

- Commercial 400-499

(including retail, office, bank, gas stations, fast food, auto repair, super markets, shopping center, hotel, theatre, combined commercial/residential)

- Institutional 500-699

(including church, school, municipal, hospital, nursing home; club, R.R. station, civic, stadium)

- Manufacturing 700-799

including manufacturing, lofts, factory warehouse, mill

Cemetery 800-899

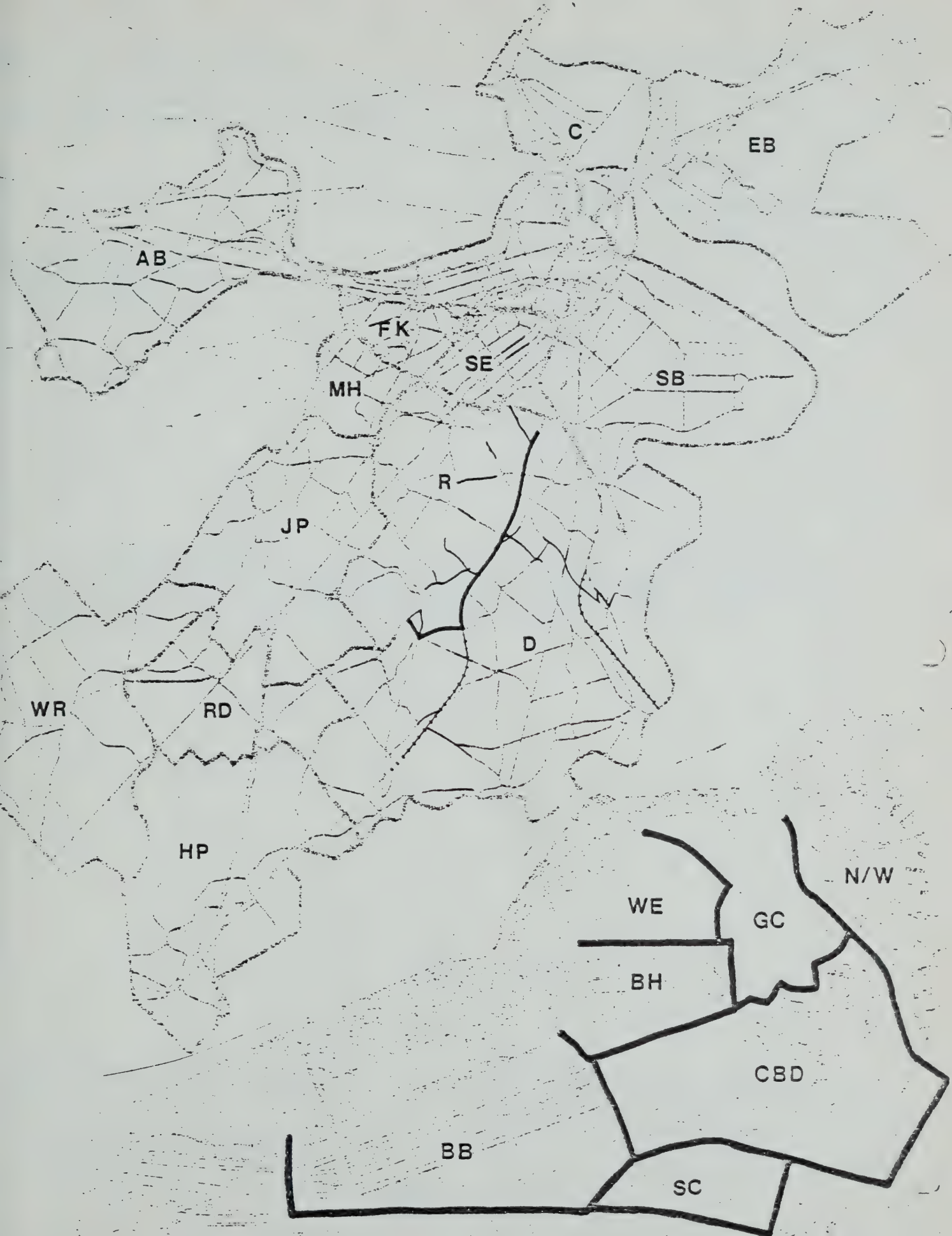
Structures, Parks, Monuments, Markers 900-999

(including bridge, canal, dam, tunnel, road/path, windmill, fort, standpipe, marker/tablet, statue, fountain, milestone, parks, benches, training fields, clocks)

Streetscapes 1000-X

3. Example of how to use system

D159 - reflects a residential structure in Dorchester
H900 - reflects a bridge in Hyde Park
H371 - reflects a commercial structure in Hyde Park



FORM A - AREA SURVEY

MASSACHUSETTS HISTORICAL COMMISSION
Office of the Secretary, State House, Boston

Form numbers in this area TH-1 to TH-7	Area no. A
---	---------------

2. Photo (3x3" or 3x5")
Staple to left side of form
Photo number _____

1. Town Boston (Theatre-CBD)

Name of area (if any) Washington Street
Theatre District

3. General date or period _____

4. Is area uniform (explain):

in style? _____

in condition? _____

in type of ownership? _____

in use? _____

5. Map. Use space below to draw a general map of the area involved. Indicate any historic properties for which individual reports are completed on Forms B thru F, using corresponding numbers. Show street names (including route numbers, if any) and indicate north. Indicate with an "x" existing houses not inventoried on Form B.

See previous National Register Nomination form

(Listed on National Register, 1979)

DO NOT WRITE IN THIS SPACE
USGS Quadrant _____
MHC Photo no. _____

6. Recorded by _____

Organization _____

Date _____

(over)

7. Historical data. Explain the historical/architectural importance of this area.

8. Bibliography and/or references such as local histories, deeds, assessor's records, early maps, etc.

FORM A - AREA SURVEY

MASSACHUSETTS HISTORICAL COMMISSION
Office of the Secretary, State House, Boston

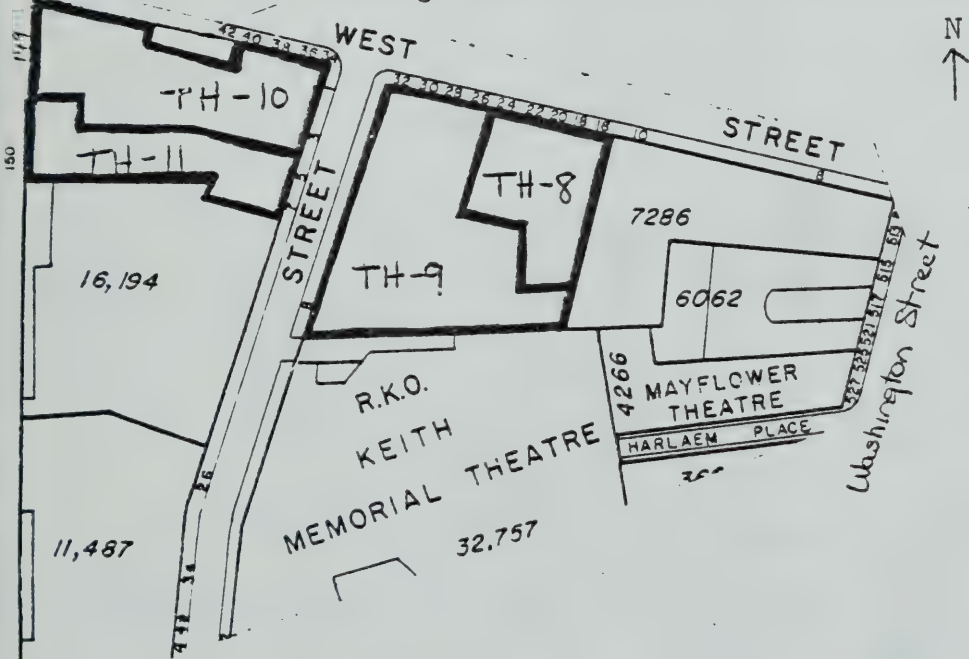
Form numbers in this area	Area no.
TH-8 to TH-11	B



- 1. Town Boston (CBD-Theatre)
- Name of area (if any) West Street
- 3. General date or period early 20th c.
- 4. Is area uniform (explain):
 - Commercial Style
 - in style? no (Renaissance Revival Classical Revival)
 - in condition? yes (well-maintained)
 - in type of ownership? yes (private)
 - in use? yes (commercial)

a general map of the area involved. Indicate any historic reports are completed on Forms B thru F, using corresponding names (including route numbers, if any) and indicate north.

Indicate with an "x" existing houses not inventoried on Form B.



DO NOT WRITE IN THIS SPACE

USGS Quadrant _____

MHC Photo no. _____

- 6. Recorded by Pamela Fox
- Organization Boston Landmarks Commission
- Date June, 1979

7. Historical data. Explain the historical/architectural importance of this area.

8. Bibliography and/or references such as local histories, deeds, assessor's records, early maps, etc.

1. Boston Evening Transcript 4/15/1916 and 5/2/1923 (on Chandler & Co)
2. Architectural Review, Vol. xi #12, 1904 p. 254 (on the 1903 Lawrence Building)
3. Architectural Forum, Vo. 39, Aug. 1923, pl. 22-27 (on Schraffts)
4. Boston City Directories

FORM A - AREA SURVEY

MASSACHUSETTS HISTORICAL COMMISSION
Office of the Secretary, State House, Boston

Form numbers in this area	Area no.
TH-12 to TH-40	C



1. Town Boston (CBD-Theatre)

Name of area (if any) Piano Row

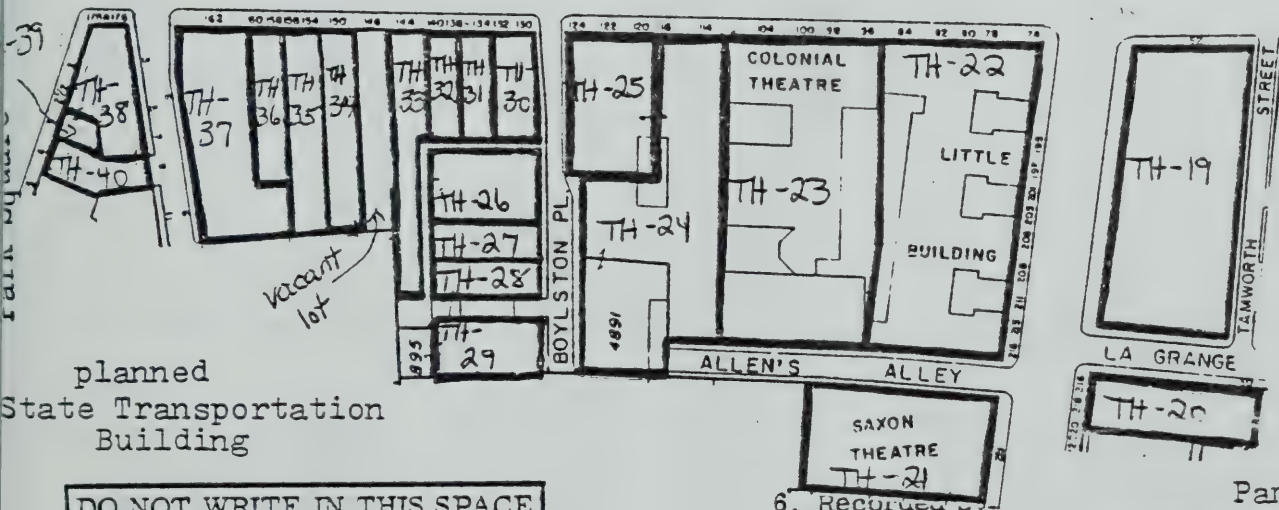
3. General date or period late 19th and early 20th century

4. Is area uniform (explain):
in style? no (turn-of-the-century styles)
yes (well-
in condition? maintained
yes (private)
in type of ownership?
no (residential)
in use? (commercial/institutional)

with a general map of the area involved. Indicate
reports are completed on Forms B thru F, us
names (including route numbers, if any) and

Indicate with an "x" existing houses not inventoried on Form B.

BOSTON COMMON



DO NOT WRITE IN THIS SPACE
USGS Quadrant _____
MHC Photo no. _____

6. Recorded by Pamela Fox

Organization Boston Landmarks Commission

Date June, 1979

(over)

7. Historical data. Explain the historical/architectural importance of this area.

8. Bibliography and/or references such as local histories, deeds, assessor's records, early maps, etc.

FORM A - AREA SURVEY

MASSACHUSETTS HISTORICAL COMMISSION
Office of the Secretary, State House, Boston

Form numbers in this area

Area no.

TH-41 to TH-46

D



1. Town Boston (CBD-Theatre)

Name of area (if any) Liberty Tree

3. General date or period 1850-1900

4. Is area uniform (explain):

in style? no (mid-to-late 19th c. style)

in condition? no (fair to poor condition)

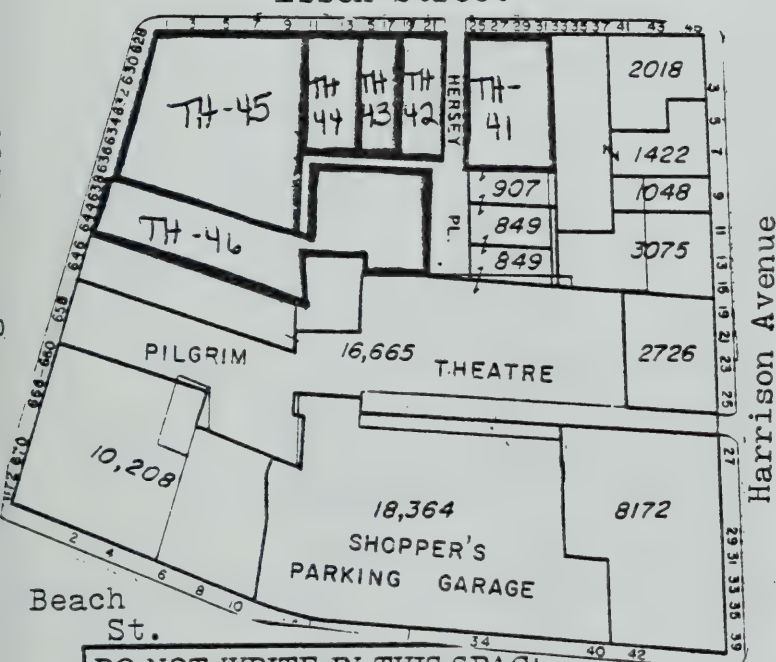
in type of ownership? yes (private)

in use? yes (commercial)

a general map of the area involved. Indicate any historic reports are completed on Forms B thru F, using corresponding names (including route numbers, if any) and indicate north.

Indicate with an "x" existing houses not inventoried on Form B.

Essex Street



DO NOT WRITE IN THIS SPACE
USGS Quadrant

MHC Photo no.

6. Recorded by Pamela Fox

Organization Boston Landmarks Commission

Date June, 1979

(over)

7. Historical data. Explain the historical/architectural importance of this area.

8. Bibliography and/or references such as local histories, deeds, assessor's records, early maps, etc.
1. Boston Evening Transcript, Feb. 19, 1850 (reprinted in part in the Drumlin, newsletter of the City Conservation League, Jan. 1978) (on the Liberty Tree Block)

FORM A - AREA SURVEY

MASSACHUSETTS HISTORICAL COMMISSION
Office of the Secretary, State House, Boston

Form numbers in this area	Area no.
TH-47 to TH-52	E



1. Town Boston (CBD-Theatre Area)

Name of area (if any) Beach/Knapp

3. General date or period late 19th and early 20th century

4. Is area uniform (explain):

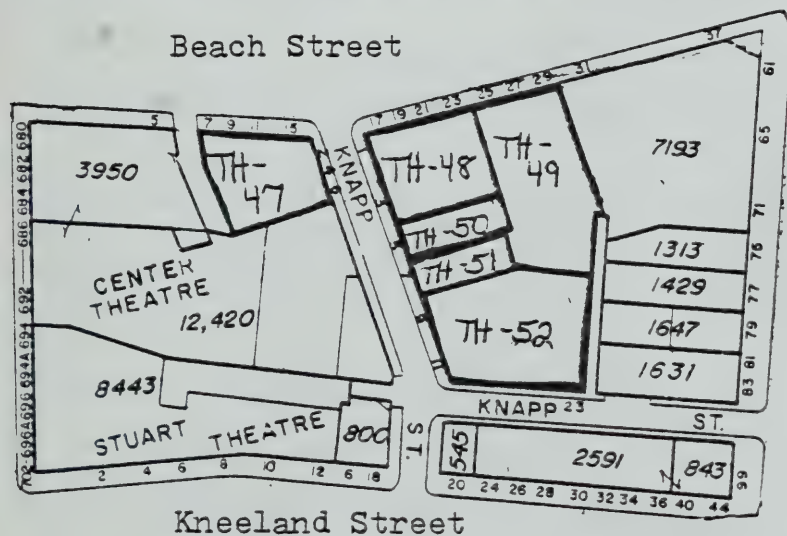
in style? no (predominantly Victorian Commercial Style)

in condition? no (good to fair condition)

in type of ownership? yes (private)

in use? no (commercial/light manufacturing)

5. Map. Use space below to draw a general map of the area involved. Indicate any historic properties for which individual reports are completed on Forms B thru F, using corresponding numbers. Show street names (including route numbers, if any) and indicate north. Indicate with an "x" existing houses not inventoried on Form B.



DO NOT WRITE IN THIS SPACE
USGS Quadrant _____

MHC Photo no. _____

6. Recorded by Pamela Fox

Organization Boston Landmarks Commission

Date June, 1979

(over)

7. Historical data. Explain the historical/architectural importance of this area.

8. Bibliography and/or references such as local histories, deeds, assessor's records, early maps, etc.

Boston City Directories

ADDRESS 28-30 Avery St. COR.

NAME

presentoriginalMAP No. 24N/12ESUB AREA TheatreDATE 1874-5

building permit

sourceARCHITECT Benjamin Franklin DwightsourceBUILDER Horace JenkinssourceOWNER Richard Bradley, Abraham S. Karff,
David W. Williams, mtgeeoriginalpresentPHOTOGRAPHS Samuel Shaw, Trus.
8 1/1, 1/2, 11a 4/6 .79Ward 3, Parcel # 4864 UTM# 19/329900/4690740
(Piano Row Ref.#)TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) mercantileNO. OF STORIES (1st to cornice) 4 plus -ROOF flat cupola - dormers -MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) stone concrete iron/steel/alum.BRIEF DESCRIPTION 19th century commercial building with 1914 front facade featuring 3 wide show windows at level 2 and four bays above, flat arched lintels on upper two stories and brick block cornice. West (1875) side elevation features segmental arched windows and some panel brickwork.EXTERIOR ALTERATION minor (moderate) (drastic) new front elevation (1914)burned out and open toCONDITION good fair (poor) the weather LOT AREA 1863 sq. feetNOTEWORTHY SITE CHARACTERISTICS L-shaped building with principal facade on Avery, secondary (west) facade facing dead-end alley

SIGNIFICANCE (cont'd on reverse)

Building contributes to the scale of the

(Map)

street but has lost its 19th centuryarchitectural integrity. The front facadeand front 38' of the building were

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

demolished in 1914 when Avery St. was widened from a 12' alley to a 40' city street. Only the side facade dates from 1875.

Architect Benjamin Franklin Dwight (d. 1893) was active for three decades in Boston in the late 19th century, working under George Snell and Arthur Gilman before opening his own office in 1862. His most important commercial and public buildings, now destroyed, include the Eastern Express building at Washington and Winter Streets, the Burnham Store on Washington and the Selwyn and Globe Theatres.¹

In 1895 the building was occupied by W.H. Morse, manufacturer of refrigerators and stove fittings and suppliers to many large hotels.²

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district (contributing

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Biographical

1. Withey, Dictionary of American Architects, p. 185
2. Damrell, Half Century of Boston Building (1895), p. 483.
3. Boston Globe, 1/10/1916 (on widening of Avery St.)

ADDRESS 6-10 Beach St. COR.NAME Beach Building
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1925 building permit 10/26/1925
sourceARCHITECT Funk and Wilcox "
sourceBUILDER not listed on permit
sourceOWNER Rosenthal Estate
original presentPHOTOGRAPHS 2 4/1, 9 3/5 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) two stores and light manufacturingNO. OF STORIES (1st to cornice) 5 plus -ROOF flat cupola - dormers -MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION Classical Revival commercial building of pier and spandrel construction with concrete detailing. Free-classic storefront with rising brick piers above, recessed paneled spandrels with concrete sill and lintel courses, belt band between level 4 & 5, plain concrete cornice followed by parapet with paneled pedestals.

EXTERIOR ALTERATION minor moderate drastic storefront remodellingCONDITION good fair poor _____ LOT AREA est. 3300 sq. feet

NOTEWORTHY SITE CHARACTERISTICS _____

SIGNIFICANCE (cont'd on reverse) _____

Example of common early 20th century commercial building type, by the architects of the Strand and Franklin Park Theatres in Dorchester and the Boston Garden Coliseum, as well as 311 Commonwealth Ave. 1 and 116 Newbury St (1928).

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) _____

Appears vacant above first floor

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Public Library Architectural File



ADDRESS 14-40 Beach St. COR.

NAME	Shoppers Parking Garage
	present original
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MAP No. 24N/12E SUB AREA Theatre

DATE 1925 building permit
source

ARCHITECT H.M. Haven and A.J. Hopkins "source"

BUILDER not listed on permit
source

OWNER Henry C. Brookings
original present

PHOTOGRAPHS 2 2/3 .79

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) garage

NO. OF STORIES (1st to cornice) 8 plus -

ROOF flat cupola - dormers -

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete trim iron/steel/alum.

BRIEF DESCRIPTION 9-bay "Tapestry Brick" pier and spandrel commercial building with rising brick and concrete piers, recessed brick spandrels with concrete sill and lintel courses, and geometrical brick non-classical patterns on topmost spandrel.

EXTERIOR ALTERATION minor moderate drastic

CONDITION good (fair) poor spalling concrete LOT AREA 18,364 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Building shaped to follow curve of Beach St.

SIGNIFICANCE (cont'd on reverse)

Example of common early 20th century

utilitarian commercial building type.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

NR Area E # JH-47ADDRESS 7-15 Beach St. COR. 2-6 Knapp St.NAME Shakespearian Inn (1897-
present originalMAP No. 24N/12E SUB AREA Theatre
original building c.1885 city directoryDATE remodelling 1897 bldg. permitsource
ARCHITECT orig. bldg- unknown (no permit)
remodelling- F. Hartwell (permit)source
BUILDER orig. bldg.- unknown
remodelling- J.W. Lunt "source David
OWNER orig. bldg. W.S. Hennessey Thin Wong,
remodelling -same Trust
original presentPHOTOGRAPHS 8 5/6 .79Ward 3, Parcel 4941 UTM# 19/330140/4690600
(Beach/Knapp Ref.#)TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) hotel and restaurantNO. OF STORIES (1st to cornice) 5 plus one full story above
cornice lineROOF flat cupola dormers small rectangular
windows in recessedtop story
MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) (tan)stone concrete iron/steel/alum.BRIEF DESCRIPTION 5X2 bay Renaissance Revival. Storefront bays defined by
brick piers with cast iron capitals. Four-story, three-quarter round
iron oriels mark each corner of Beach St. facade; metal polygonal bays
in center of each facade. Metalwork pressed with classical designs-
fluted pilasters, garlands, dentil cornices between stories. Bldg. capped
by leafy modillion cornice and parapet followed by recessed top story.EXTERIOR ALTERATION minor moderate drastic (ground floor altered at #7 Beach)metalwork needs
CONDITION good (fair) poor painting LOT AREA 2,306 sq. feetNOTEWORTHY SITE CHARACTERISTICS Corner building with principal facade on
Beach; oriels emphasize corner site; building is rhomboid in shapeSIGNIFICANCE (cont'd on reverse) The fine cast
iron oriels and largely intact storefronts
with cast iron capitals give the 1897
facade above-average architectural
distinction.

(Map)

(over)



Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architactural	X _____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

The original building was probably built in 1885 for William S. Hennessey, who that year opened a liquor establishment at #15 Beach.* In 1896, Hennessey's place was called the Nut-Shell and featured a "New York Lager Beer and refreshment saloon" as well as a "Ladies Parlor Cafe & Lunch Room" with "refreshments and an infinite line of Temperance 5¢ drinks."

In 1897, Hennessey totally remodelled the building. The alteration permit describes the extent of the change as follows: "Take down and rebuild external walls except wall on passage...build 4 bays, one at each corner on Beach St, one center on Knapp, bays of iron..". Cost of the work was \$30,000. That year, Hennessey advertised his new "strictly first class" establishment, the Shakespearian Inn. The handsome cast iron plaque with relief bust of Wm. Shakespeare presumably was installed at that time. The new inn featured a "Ladies Cafe, Private Dining Rooms & Banquet Hall" as well as "Nicely Furnished Rooms, Single or in Suites, with Baths and all Modern Improvements, \$1.00 a day and upwards."

In the 1920's the building was "Curran's Hotel."

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Beach/Knapp" District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

*this date agrees with Atlases, which give a range of 1883-1890.

1. Boston City Directories, 1896, 1897, 1900 (advertisements on last white pages.)

ADDRESS 17-23 Beach St. COR. 1-3 Knapp

NAME

presentoriginalMAP No. 24N/12ESUB AREA TheatreDATE 1906building permitsourceARCHITECT Shepley, Rutan & Coolidge "sourceBUILDER Horton & HemenwaysourceOWNER P. W. B. Weeks/R & I Realty Corp.originalpresentPHOTOGRAPHS 9 4/4, 8 4/1, 4/2 .79Ward 3, Parcel 4948 UTM# 19/330140/4690600
(Beach/Knapp Ref.#)TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) Prob. . One store listed on permit
light manufacturingNO. OF STORIES (1st to cornice) 8 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.
limestone trimBRIEF DESCRIPTION 4 X 3 bay Commercial Style building. Two-level cast iron
storefront with original pilasters, original wooden doors at #23 Beach. &
3 Knapp. Upper stories feature wide brick piers and cast metal triple
window units with double hung sash. Stringcourse divides 7th from top
story, which is ornamented by 28 cast iron brackets, bold and exaggerated
in size. Original cornice has been removed.EXTERIOR ALTERATION minor moderate drastic storefront alterations and
removal of corniceCONDITION good fair poor LOT AREA 2,962 sq. feetNOTEWORTHY SITE CHARACTERISTICS Corner site, forms visual unit with 17-23
Beach because of similarity of style and materialsSIGNIFICANCE (cont'd on reverse) The buildingis significant as one of the best theatre
area

(Map)

examples of the utilitarian brick "loft"designed by the prominent Boston firmof Shepley, Rutan & Coolidge.

(over)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

The structure is notable for its graceful proportions and largely intact detailing including a cast iron storefront and flamboyant iron brackets at the top story. It is an excellent example of the turn-of-the-century American utilitarian commercial building which avoids commonplace references to past styles and instead succeeds in its simplicity.

Shepley, Rutan and Coolidge, successor firm to H.H. Richardson, also designed the nearby loft building at 9-23 Knapp (1889) as well as better known works such as the Ames Building (1892), South Station and Back Bay Stations (1900), Stillman Infirmary at Harvard, Brown University Library, and Harvard Medical School.¹

#17-23 Beach was built for Warren P. Weeks (b. 1858), a real estate and insurance broker who specialized in Boston business property.²

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Beach/Knapp" District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Withey, Biographical Dictionary of American Architects, p. 136
2. Herndon, Men of Today, Boston, 1892.

ADDRESS 25-29 Beach St. COR.NAME _____
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1885 building permit 4/30/1885
sourceARCHITECT Wait and Cutter "
sourceBUILDER J.S. Jacobs "
sourceOWNER Wait & Cutter, Trus. King Wah Inc.
for Andrew G. Weeks/
original presentPHOTOGRAPHS 9 4/5, 8 4/2 .79Ward 3. Parcel # 4949 UTM# 19/330140/4690600TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) light manufacturing, two storesNO. OF STORIES (1st to cornice) 6 plus _____ROOF flat cupola _____ dormers _____MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick (red) stone brownstone concrete iron/steel/alum.
trim

BRIEF DESCRIPTION 19th century Commercial Style structure. Cast iron storefront (now heavily altered). Levels 2-4 divided by brick piers into 3 bays of 2 windows each, horizontally divided with recessed brick spandrels and brownstone sill and lintel courses & terminated by stone band. Levels 5-6 are 6 bays wide, with segmental-arched windows at top story, followed by brick corbelling. Cornice removed.

EXTERIOR ALTERATION minor moderate drastic (storefronts remodelled, cornice removed, some windows blocked)CONDITION good fair poor _____ LOT AREA 4122 sq. feetNOTEWORTHY SITE CHARACTERISTICS Forms visual unit with 17-23 Beach because of similarity of style and materials. Shares rear wall with 9-23 Knapp St, also erected by Andrew G. Weeks

SIGNIFICANCE (cont'd on reverse) _____

Fine example of late 19th century Commercial

(Map)

Style, well-proportioned and intact except for storefronts and cornice.Designed by Boston firm of Wait and

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

Cutter, who also designed numerous schools, churches, state armories and county courthouses in Eastern, Mass. and New England during the later years of the 19th century. The partners were Robert T. P. Wait (1846-1898) and Olin Cutter.¹

The building was constructed for Andrew G. Weeks, partner in Weeks & Potter, a large and prosperous wholesale drug firm, established 1849, which served as an importer and wholesaler of drugs, chemicals and essential oils and was located at 360 Washington.

The building permit indicates that the building was used for light manufacturing, with two stores (presumably located on the ground floor). In the late 1880's, 27 Beach was occupied by the printing firm of Cripples, Wilson & Co. In 1894 at least one wholesale clothing dealer, Peter Lozoroski, occupied the building. In the 1930's and 40's it was occupied by clothing-related enterprises.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Beach/Knapp" District.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Withey, Biographical Dictionary of American Architects, p. 623 (N.B. Withey lists the 2nd partner as Amos Cutting; however, city directories make it clear that the firm was Wait and Cutter)
2. Herndon, Men of Today, Boston, 1892.
3. Boston, Metropolis of New England, (N.Y. 1889) p. 121.

NR Area C # TH-26ADDRESS 1-2 Boylston Pl. COR.NAME Boston Repertory Theatre
present originalMAP No. 24N/12E SUB AREA TheatreDATE c.1920 City directories and
structural evidence
source (no permit)ARCHITECT
sourceBUILDER
sourceOWNER / Boston Repertory Theatre
original present
One Boylston Pl.PHOTOGRAPHS 8 6/2 .79Ward 5. Parcel # 35 & 36

UTM#19/329900/4690740

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) restaurantNO. OF STORIES (1st to cornice) 4 plus -ROOF flat cupola - dormers -MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION 7-bay early 20th century commercial building built as a rear addition to #130-132 Boylston Street. Irregular fenestration pattern dictated by utilitarian rather than aesthetic considerations. Offset right entrance, brick segmental-arched single and paired windows with original small-paned sash; arches designed to match those on the side facade of #130-132 Boylston St.

EXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor LOT AREA 3841 sq. feetNOTEWORTHY SITE CHARACTERISTICS Located on narrow alley; scale and brick construction harmonize with 19th century buildings along west sideSIGNIFICANCE (cont'd on reverse) The building contributes to the 19th century feeling of Boylston Place but lacks individual architectural distinction.

(Map)

Evidence indicates that it was built

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	<u>X</u>	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

in 1920-21 on the site of two early ^{19th c.} houses (#1 & #2 Boylston Pl)² as a rear addition to #130-132 Boylston Street, to be used as the Seville Restaurant, part of a chain of restaurants and luncheonettes owned by the Ginter Company. The company opened the Seville in 1921 as their sixth restaurant, specializing, like the others, in "tasteful food, pleasant surroundings and low prices."¹ The main restaurant entrance was at #130 Boylston, with the rear addition on Boylston Place serving as a kitchen on the ground level and dining room or function room on the second floor where the theatre is today. Chestnut paneling and a bandstand were uncovered there during construction of the theatre space. The restaurant, later called El Sevilla, continued in operation until 1939. The company also had offices in #130-132 Boylston (called The Ginter Building during the 1930's) and may have used the upper floors of #1-2 Boylston Place for additional office space.

Evidence for the construction date includes permits, which prior to the 1920's describe the previous pitched, slate roofed building; and structural evidence including steel girders used in construction and the fact that #1-2 Boylston Place and #130 Boylston St. shared the same heating plant and were connected on all floors. Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Renovated in 1975 as a theatre for the Boston Repertory Company (Wm. Grindering, architect) * Seats 285.

National Register: Part of suggested "Piano Row" District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. City Directory, 1926 (advertisement, page B)
2. Photograph of the houses previously on the site appears in Whitehill's The Neighborhood of the Tavern Club, (Bostonian Society 1971)

* prior to this renovation, the building was used by Ace Recording Studios

ADDRESS 3 Boylston Pl. COR.NAME present Ancient Landmark Bldg.
original I.O.O.F.MAP No. 24N/12E SUB AREA TheatreDATE 1888 City Directories
source (no permit)ARCHITECT sourceBUILDER source Inc.
Independent Order Mansfield Realty Co.
OWNER of Odd Fellows / 144 Boylston St.
original presentPHOTOGRAPHS 7 6/3, 6/2, 11a 2/2 .79.Ward 5, Parcel # 37 UTM#19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) Odd Fellows HallNO. OF STORIES (1st to cornice) 4 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION 2-bay Queen Anne/Romanesque Revival facade. Intact ground level featuring 2 semi-circular arches bisected by cast iron pilasters, with small-paned windows lining the tympanums, 2 entrance doors within left arch, cast iron capitals at arch imposts. Above, 2-story pressed copper polygonal bays at level 2-3, two triple window arcades at level 4 followed by corbel cornice and "Ancient Landmark Building" inscription
EXTERIOR ALTERATION minor moderate drastic carved in stone parapet.CONDITION good fair poor LOT AREA 1950 sq. feetNOTEWORTHY SITE CHARACTERISTICS Part of ensemble of 19th century brick buildings along west side of this narrow dead-end alley.SIGNIFICANCE (cont'd on reverse) The Ancient Landmark Lodge is significant for its whimsical design, a Queen Anne/Romanesque combination unique in the theatre area and exceptionally well-preserved and for

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	<u>X</u>
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

its historical associations as the home of the Ancient Landmark Lodge, Independent Order of Odd Fellows (I.O.O.F.)

The Odd Fellows, sometimes termed the "poor man's Masonry" is a secret society founded in 1812 for the purpose of providing relief for fellow members in distress. The first Boston lodge was established in 1820; by 1888 the Ancient Landmark was one of about fifty I.O.O.F. lodges. The chapter met at the Elks Hall on Hayward Place until 1888, presumably the completion date of their new hall at 3 Boylston Place.

In the 1920's the building was used as a restaurant called Nan's Kitchen Too.

The building is presently used for classes at the Mansfield Beauty Academy and is entered through 144 Boylston St.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston City Directories
2. Wm. Whelen, Handbook of Secret Organizations, 1969, p. 117.

ADDRESS 4 Boylston Pl. COR.NAME Tavern Club (since 1887)
present originalMAP No. 24N/12E SUB AREA TheatreDATE c. 1820 style, Deeds 7
source (see significant section)ARCHITECT sourceBUILDER sourceOWNER Beza Tucker/ 31 Milk Street
original presentPHOTOGRAPHS 7 6/1 .79

Ward 5, Parcel #38 UTM#19/329900/4690740

TYPE (residential) (single) double row 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 3 plus asphaltROOF gable across roof cupola - dormers noneMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) stone concrete iron/steel/alum.

BRIEF DESCRIPTION 3-bay late Federal row house of Flemish bond brick with offset right recessed arched entrance, elliptical fanlight and sidelights, one wide first floor window with Gothic-inspired lintel, rectangular stone lintels at level 2, splayed stone lintels at level 3, brick block cornice, offset left exterior chimney.

EXTERIOR ALTERATION (minor) moderate drastic first floor window openingCONDITION (good) fair poor LOT AREA 1890 sq. feetNOTEWORTHY SITE CHARACTERISTICS Part of ensemble of 19th c. brick buildings
along west side of dead-end alley in "Piano Row" District.SIGNIFICANCE (cont'd on reverse) The building is significant as one of the earliest and best preserved Federal residences in the area and as the home from 1887 to the present of the Tavern Club, a venerable Boston luncheon and dining club.

(Map)

The Tavern Club was organized in 1884 as an inexpensive place for artists, musicians, authors and professional men to dine, with membership limited to 100. Members had to have attained an honored position in arts and sciences or be a "proper Bostonian" in the

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/	_____	Science/	_____
The Arts	<u>X</u>	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

strictest social meaning of the phrase, with most members qualifying on both counts. Presidents in the early years included William Dean Howells, Charles Elliot Norton, Col. Henry Lee and Henry Lee Higginson, and guests included Oliver Wendell Holmes, Mark Twain and Archibald MacLeish.⁶

The eclectic English pub/Colonial interior with its cozy, genteel atmosphere features dining rooms, sleeping accommodations and a small theatre for annual club productions. Some Federal detailing survives including the elliptical fanli and circular staircase. The adjacent Italianate townhouses at #5 and #6 were annexed in 1914 and 1920 respectively. Because of the strong force of tradition electric lights were not installed until the mid-20th century.¹ The club was carefully restored after a fire in 1956.

Before moving to 4 Boylston Place, the Tavern Club had rooms at the corner of Boylston and Park Square.⁵ The club mascot is the bear.

The original owner of #4 Boylston was Beza Tucker, a well-to-do Boston merchant and Cambridge resident who rented the house to Peter Coffin, a commission merchant. Tucker owned a number of parcels in the area including 1&2 Boylston 1 and 130 and 144 Boylston St. Tucker died in May, 1820 and his will describes the house as "the most southern new brick dwelling house recently erected by me on court leading from Boylston St. in said Boston lately occupied by Peter Coffin. Assuming Tucker made the will the year he died,⁸ the house would appear to date

Preservation Consideration (accessibility, re-use possibilities, capacity (cont below for public use and enjoyment, protection, utilities, context) _____

National Register: Part of suggested "Piano Row" District

*Significance, cont.) from 1819 or 1820. Tucker bequeathed the house to the Am. Education Society⁷, also known as the American Society for Educating Pious Youth for Gospel Ministry, a nationwide assoc. formed in 1815. The Society sold the house in 1834 to Martha Adams, wife of Rev. Nehemiah,⁷ & the couple lived there

Bibliography and/or references (such as local histories, deeds, assessor's until 1866 records, early maps, etc.) _____ From 1866 to 1887 it was owned by Hannah Will

1. Boston Traveler, 10/5/1956

2. King's How to See Boston, 1895, p. 130

3. Bacon's Dictionary of Boston, 1886, p. 393

4. Richard Herndon, Boston of Today p.104 (1892)

5. Walter Whitehill, In the Neighborhood of the Tavern Club, 1630-1971, (Boston 1971)

6. Tavern Club 50th anniversary publication

7. Suffolk County Courthouse, Deed Book 381 p. 1. A portion of Tucker's will is recorded in the deed book along with the transfer of the property from the Am. Educ. Society to Martha Adams in 1834.

8. Tucker's will is not on file at either the Suffolk or Middlesex Courthouses, therefore the date of the will cannot be definitely determined

ADDRESS 5-6 Boylston Pl COR. NAME

present

original

MAP No. 24N/12ESUB AREA TheatreDATE 1844Suffolk County Deeds¹

source

ARCHITECT none

source

BUILDER Henry HiltDeeds¹

#5 Thos Rayner source

OWNER #6 Henry Hilt / Tavern Club (see #4)

31 Milk St.

original

present

PHOTOGRAPHS 7 5/6 .79Ward 5, Parcel # 39 & 41 UTM#19/329900/
4690740TYPE (residential) single (double) row 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 3 plus 1/2
2 at #6, 1 at #5ROOF gable across (slate) cupola - dormers (flat-roofed wooden
dormers w/slate sideMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) stone concrete iron/steel/alum.
(common bond) *BRIEF DESCRIPTION Symmetrical 6-bay Italianate double house with lingering
Greek Revival features. Offset left and right recessed entrances with
transom and sidelights, 2 bracketed wooden polygonal oriel's at level 2
(bays 2 & 5), 6/9 windows at level 2 and 6/6 at level 3, rectangular
stone sills and lintels, brick block cornice, center chimney in front
of ridge.EXTERIOR ALTERATION (minor) moderate drasticCONDITION (good) fair poor LOT AREA 2588 sq. feet
(#5 is 1300 and #6 is 1288)NOTEWORTHY SITE CHARACTERISTICS Last building in ensemble of 19th century
brick buildings along west side of narrow alley. To right of #5 is a
carriage passageway with a 2-story stucco bldg above linking the Tavern
Club at #4

SIGNIFICANCE (cont'd on reverse)

The significance of 5-6 Boylston lies in
its intact quality as a transitionalGreek Revival/Italianate double house,the only example in the area of residential
architecture from the mid-1840's.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

The double house was built by Henry Hilt, housewright, and was completed by April, 1844. The land belonged to Thomas L. Rayner, who then sold Hilt the house and land at #6 for \$2,250.1 *

Over the years the building was used for a time by Geo. P. Raymond Co, a historical and theatrical costume supplier. Both buildings are now part of the Tavern Club (see form on #4 Boylston Place) #5 was purchased by the Club in 1914 and #6 in 1920.

*Both Raynor & Hilt lived in the area but not in these houses, which were presumably rented

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Suffolk County Courthouse, Deed Book 529, page 177. April, 1844.
2. SPNEA files, Boylston Place

NR Ind. # TH-60

651-657 Washington

ADDRESS 2-22 Boylston St. Boylston Sq. (alley)NAME Boylston Building (same)presentoriginalMAP No. 24N/12ESUB AREA TheatreDATE 1887

Building Permit

sourceARCHITECT Carl Fehmer"sourceBUILDER Woodbury & Leighton"sourceOWNER Boylston
Market Assoc/Century Building TrustoriginalpresentPHOTOGRAPHS 93/1.79Ward 3. Parcel # 4908 UTM# 19/330040/4690690(Ind. Ref. #)TYPE (residential) single double row 2-fam. 3-deck ten apt.(non-residential) mercantile and manufacturingNO. OF STORIES (1st to cornice) 6 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone sandstone concrete iron/steel/alum.BRIEF DESCRIPTION Freestanding Nova Scotia sandstone proto-Commercial Style design with Renaissance and Romanesque detailing, with 7 structural bays on Boylston (188 ft) and 3 on Washington (82 ft.). Iron post and beam storefronts largely obscured, 2nd floor paired recessed round-arched windows; 3rd fl. rectangular windows with plain molded architraves; 2-story arches at level 4-5 in groups of 2-3, heavy cornice followed by 6th fl.EXTERIOR ALTERATION minor - moderate drastic arcade & plain cornice
(storefronts obscured)CONDITION good fair poor LOT AREA 15,390 sq. feetNOTEWORTHY SITE CHARACTERISTICS Freestanding building in prominent corner location enhanced by recent construction of plaza in front. Stone veneer on Washington and Boylston elevations only. Across from Liberty Tree Block

(Map)

SIGNIFICANCE (cont'd on reverse) The Boylston Bldg is significant as a distinguished design by a notable Boston architect, as an important example of the transition from traditional load-bearing masonry construction to the commercial style skeleton-framed building pioneered by the Chicago School, as an important urban design element, and, historically, as the late 19th c. replacement for Bulfinch's Boylston Market, which occupied the same site from 1810 until construction of the present structure.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>x</u>	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	<u>x</u>	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Architect Carl Fehmer (1835-?) was born and educated in Germany, began practice in Boston in 1870, and was responsible for a number of downtown commercial buildings and Back Bay residences, most notably the Governor Ames Mansion Commonwealth and Mass. Ave. His design for the Boylston Bldg. includes features of the emergent Chicago commercial style but has its roots in the eclectic, ornamental masonry building tradition and displays some wariness of the new construction methods in its use of load-bearing walls on the alley facade.¹

The building was built for the Boylston Market Association, which had been formed in the early 19th century to construct the Bulfinch-designed Boylston Market, one of the city's three major trading centers, formerly on the same site. The new building replaced the 1810 Federal structure and was intended to serve retail uses on the ground floor with office or wholesale space above. At the turn-of-the-century the building was occupied by numerous wholesale clothing dealers.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Designated a Boston City Landmark, 1977

Recommended for Individual National Register Listing

Present Status: Building is occupied on the ground floor by adult entertainment and other uses and is vacant above. Its significance, location, condition and Landmark status make it a clear candidate for adaptive re-use.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- 1) Report of the Boston Landmarks Commission on the Potential Designation of the Boylston Building as a Landmark (revised report of 11/30/1977)

ADDRESS 36-46 Boylston COR.

NAME _____

present

original

MAP No. 24N/12ESUB AREA TheatreDATE 1941building permit
sourceARCHITECT G. Jacobs

"

source

BUILDER Etcoff Construction Co.

"

source

OWNER Spokene Girard /

original

present

PHOTOGRAPHS 10 5/4 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) commercialNO. OF STORIES (1st to cornice) 2 plus _____ROOF flat cupola - dormers -MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION non-descript modern curtain wall buildingEXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor LOT AREA 3976 sq. feetNOTEWORTHY SITE CHARACTERISTICS Stands between two landmark buildings,
the Y.M.C.U. and Boylston Building

SIGNIFICANCE (cont'd on reverse)

Does not contribute architecturally.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) _____

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) _____

TH- CBD 501

BOSTON LANDMARKS COMMISSION

Building Information Form Form No. _____ Area CBDNR Ind. # TH-61ADDRESS 48 Boylston St COR Tamworth St.NAME Boston Young Men's Christian Union - same
present originalMAP No: 24N/12E SUB AREA Theatre DistrictDATE 1875 - Bradlee Drawings - Athenaeum
sourceARCHITECT N.J. Bradlee " "
WT Winslow sourceBUILDER Morton & Chesley
sourceOWNER B.Y.M.C.U. same
original present

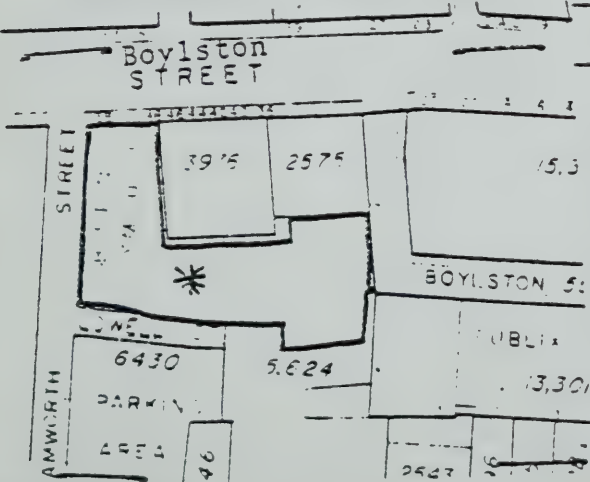
PHOTOGRAPHS _____

Ward 3, Parcel 4893, UTM# 19/329940/4690700
(Ind. Ref. #)TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 5 plus _____ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) stone-granite; concrete iron/steel/alum.
for facade sandstone

BRIEF DESCRIPTION

L-shaped institutional structure in High Victorian Gothic style;
two-part facade with main 3-bay mass with ground floor storefront
and side dock tower and ground floor entry that projects slightly
from facade plane. Highly decorative and polychrome elevation.EXTERIOR ALTERATION minor (moderate) drastic clock tower removed 1927CONDITION good fair poor _____ LOT AREA _____ sq. feet

NOTEWORTHY SITE CHARACTERISTICS



SIGNIFICANCE (cont'd on reverse) The Union was founded in 1851 by Harvard students as a biblical christian literature discussion group and evolved into a fellowship institution; especially for youths in pursuit of careers who flocked to the cities in the later 19th century. They occupied several structures before building the Boylston St. structure. The site was chosen for its

NRI

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>x</u>	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	<u>x</u>
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

central location and proximity to many residential neighborhoods, and the building contained retail ground floor space (initially leased to a bank), an auditorium, library, gymnasium, social and game rooms, and Union offices. Bradlee & Winslow were selected as architects, an obvious choice because Bradlee himself was a life member and brother of a founder. The building is architectural significant as the most accomplished example in the High Victorian Gothic style remaining in the Central Business District. Bradlee's firm designed hundreds of structures, many in the CBD; however, few remain there. The BYMCU originally formed a cluster with the 1867 Masonic Temple and Boylston Hotel, both in the High Victorian Gothic style. The style's popularity as well, perhaps, as its ecclesiastical overtones, befitted the image of a Christian service, fellowship-oriented institution for young middle class workingmen. The Union remains as one of a dozen remaining High Victorian Gothic structures and one of very few built for non-commercial uses.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Designated a Landmark by Boston Landmarks Commission.
Accessibility remains due to continued historic use; open to membership which essentially is public.

Recommended for National Register listing (individual)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

BYMCU Study Report, Boston Landmarks Commission, 10/27/77.

ADDRESS 62 Boylston St. COR. LaGrange, TamworthNAME "62 on the Park" / Hotel Touraine
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1897-1898 Am. Arch. & Bldg News⁵
source (no permit)ARCHITECT Winslow and Wetherell "
sourceBUILDER _____
sourceOWNER _____
Charlestown Savings, mtge
original presentPHOTOGRAPHS 7 2/1, 2/2 .79Ward 3. Parcel # 4892 UTM# 19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) hotelNO. OF STORIES (1st to cornice) 11 plus _____ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) (stone) limestone trim concrete iron/steel/alum.

BRIEF DESCRIPTION Free-standing Jacobethan early skyscraper with principal facades on Boylston (6 bays) & Tremont (14 bays). Detailing concentrated over main entrance at center of Boylston and at levels 1-4, which are generally stone with carved architraves and mullions and some ogival arched lintels. Upper floors are brick with stone banding and quoins. Egg and dart frieze, copper cornice, Gothic roof balustrade.

EXTERIOR ALTERATION minor (moderate) drastic heavily altered ground level

CONDITION (good) fair poor _____ LOT AREA 15,623 sq. feetNOTEWORTHY SITE CHARACTERISTICS Building adapted to downward slope of Tremont between Boylston and Stuart. Key location at major intersection across from Common. Truncated corner emphasizes Tremont/Boylston corner.
Part of "Piano Row"

(Map)

SIGNIFICANCE (cont'd on reverse) The Hotel Touraine is significant as the theatre area's best example of the Jacobethan style in commercial architecture, notable for its carved stone detailing¹ and as one of the city's finest hotels in the first quarter of the 20th century.

The Touraine was built as a luxury hotel and was described in 1899 as "a large and sumptuously equipped house, with internal decorations in the style of the Chateau

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

Blois, a handsome library with 4000 well-chosen volumes, a view over the Common and a telephone in every room; R from \$2 (without bath) or \$3 (with bath), meals a la carte."² The first proprietors of the hotel, J. R. Whipple & Co, also managed the Young's Hotel and the Parker House.³

The architects, Walter T. Winslow (1843-1909) and George H. Wetherell (1854-1930) were responsible for many large Boston commercial buildings during their ten years of partnership, 1888-1898, including the Steinert, Walker, Pray, and S. S. White Dentil Co.* Buildings in the theatre area, as well as Shreve, Crump and Low's Tremont and West St. store, the Parker House Annex, and the Jewelers, Converse and Jordan Buildings. Both architects were native Bostonians who studied abroad and trained under Nathaniel J. Bradlee. Winslow served as a junior partner with Bradlee until the latter's death in 1888.⁴

After a quarter of a century as a first class hotel, the Touraine gradually slipped in stature and closed in the late 1960's, reopening as apartments.

The Touraine was built on the site of the High Victorian Gothic Hotel Boylston by W.T.Sears, one of the city's earliest apartment hotels, owned by Charles Francis Adams. The Hotel Boylston was erected on the site of the mansion house of Pres. John Quincy Adams.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Nominated for National Register as part of "Piano Row" District

* 140 Boylston St.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. For a discussion of the Jacobethan style characteristics, see Whiffin, Am. Architecture Since 1780 (MIT Press 1969) p. 178-181
2. Walter Muir Whitehill, "The Neighborhood of the Tavern Club" Bostonian Society, 1971. Quote is from 1899 United States guide by Karl Baedeker.
3. Boston City Directory, 1900
4. Withey, Biographical Dictionary of Am. Architects
5. Am. Arch. & Bldg News, 10/23/1897, vol. 58, p. 35 (illus & caption)
6. Brickbuilder Feb. 1899, vol. 8, p. 38. Jan 1903, vol. 12, p. 30 (plan)
7. Architectural Club Yearbook, 1897, p. 131
8. Boston Globe 7/20/1978 (recent history of the hotel)
9. Photo of 1st floor before alteration (SPNEA files)

74-94 Boylston St.

ADDRESS (main entrance COR. 195-215 Tremont
#80) Little Building or
 NAME Little Building/ Pelham Building
present original

MAP No. 24N/12E SUB AREA Theatre

DATE 1915-1917 permits and publications
source

ARCHITECT Blackall, Clapp & Whittemore (permit
(Little and Russell, consulting arch

BUILDER L.P. Soule & Sons Co Arch. Club
source Yearbook⁴

OWNER Pelham Trust/ Wm. H. Kent Trus.
original 84 Boylston St.
present

PHOTOGRAPHS 1 6/1, 6/2, 10 6/4.79.

Ward 5, Parcel # 1 UTM#10/329900/4690740

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) stores and offices

NO. OF STORIES (1st to cornice) 12 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick stone concrete iron/steel/alum.
(cast stone)

BRIEF DESCRIPTION Modern Gothic steel frame skyscraper with 2-story Tudor-arched entrance at #80 Boylston. Generally intact 2-story storefronts of 11 bays on Tremont and 10 on Boylston. Above level 2, building features 4 pavillions, each 3X4X3 bays projecting from main block, each bay with either paired windows and stone spandrels or metal polygonal bays with Gothic-inspired metal spandrels, terminating in Tudor arches at level 12. Gothic

EXTERIOR ALTERATION minor moderate drastic trim at topmost spandrel.

CONDITION good fair poor LOT AREA 21,211 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Prominent corner site at intersection of two
major streets and corner of Boston Common. Part of "Piano Row."

(Map)

SIGNIFICANCE (cont'd on reverse) The Little
Building is significant as the theatre
area's best example of the Modern Gothic
skyscraper, as a work by prominent Boston
architect Clarence Blackall, and as a
well-preserved example of a less common
building type, the office building/shopping
arcade. Walter Muir Whitehill termed the
Little Building "the most glamorous
office building of the era of World War I."¹

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architactural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	X	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

The Little Building was advertised as a "City Under One Roof"³ with 600 offices, 15 stores, 22 shops⁶ (featuring "distinctive and correct" merchandise), a post office, restaurants (including an Automat in the basement), a subway entrance and corridors to nearby theatres. The two-story interior arcade and interior vaulting remains intact, along with one complete shop interior and storefront. Similar interior arcades can be found in the Old South Building of 1902 and the Park Square Bldg of 1923.

The use of the Modern Gothic style demonstrates the versatility of Clarence Blackall (1857-1942), designer of the neighboring Renaissance Revival Colonial and Capital Buildings and the Colonial Revival Hotel Avery and Wilbur Theatre. Blackall, best known for his theatre architecture including 14 Boston theatres, also designed the city's first skeleton construction building, the Carter/Winthrop Building (1894). In the theatre area Blackall also did the Modern, Pilgrim/Olympia, Metropolitan/Music Hall, Demmon Building and White Building, which is similar to the Little in style and use of pavillion to increase light in interior offices.

The Little Building stands on the site of the Hotel Pelham, the first apartment-hotel on the East Coast (1857)¹

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Part of "Piano Row" Suggested National Register District

Accessibility remains due to continued use as a shopping arcade/office.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Walter Muir Whitehill, "In the Neighborhood of the Tavern Club," Bostonian Society, 1971
2. Architectural Review, September, 1917, p. xxviii
3. Boston Transcript, 11/27/1925 (advertisement)
4. Architectural Club Yearbook, 1915, p. 190 (adv. with illus & caption (also interior and exterior illus, p. 3,4)
5. Am. Arch. and Bldg. News, vo. 112, #2173 (photos, no text)
6. Rand McNally Boston Guide, 1919, p. 29.

ADDRESS 96-106 BoylstonCOR.
 NAME Colonial Building and Colonial Theatre (#106)
present original (same)
MAP No. 24N/12 E SUB AREA Theatre
 DATE 1899-1900 building permit
opening 12/20/1900
source

 ARCHITECT Clarence H. Blackall " "
source
BUILDER Norcross Brothers " "
 Frederick S. source
 OWNER Ames Estate / Samuel H. Schwartz Trust
106 Boylston St.
original present
 10 6/6, 7 2/3 : 79
 PHOTOGRAPHS (interior 11a 1/1, 1/2, 1/3, 1/4, 2/5
2/6)

Ward 5, Parcel # 45 UTM#19/329900/4690740

 TYPE (residential) single double row 2-fam. 3-deck ten apt.
 (non-residential) theatre and offices
NO. OF STORIES (1st to cornice) 10 plus -ROOF flat cupola - dormers -
 MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick stone granite concrete iron/steel/alum.

 BRIEF DESCRIPTION 10-bay Milford pink granite Renaissance Revival "palazzo
 skyscraper". Elevated ground level with intact bronze storefront at #98.
 3-story base of building differentiated by stone cornices and varied
 window treatments. Shaft extends from level 4 to 8 and features banded
 rustication and single windows in regular fenestration pattern. Building
 capped by colonnade of 2-story engaged Corinthian columns at level 9-10,
 EXTERIOR ALTERATION↓ minor moderate drastic followed by granite modillion.
 1) one altered storefront 2) orig. iron & glass canopy replaced. cornice
 CONDITION good fair poor LOT AREA 23.357 sq. feet *
NOTEWORTHY SITE CHARACTERISTICS Faces Boston Common. Part of "Piano Row"

(Map)

 SIGNIFICANCE (cont'd on reverse) The Colonial
Theatre is significant as the oldest Boston
theatre to survive intact, as a fine example
of baroque theatre design by leading theatre
architect Clarence Blackall, and as a site
rich in theatre history.
The theatre is housed in the 10-story
Colonial Building, one of the city's largest
and most modern office buildings at the
time of construction, designed to accomodate
250-300 offices and the 1700 seat theatre.
Early descriptions of the theatre correctly

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	X	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

oted Significance (include explanation of themes checked above)

that "there is nothing Colonial about the house except its name." To create the rich, florid interior, Blackall borrowed freely from the art of Pompeii, Florence, Rome and Venice, with occasional French accents like the Louis XV ladies room. He collaborated with architect H.B. Pennell on a series of murals unique in Boston theatres, including 3 lobby paintings after Boucher by Newton Wells, a series of landscapes over the doorheads by Victor Durando, a mural over the ladies room door by Marian Peabody, ladies room ceiling panels by B. Tojetti, and a great frieze in the auditorium dome by Herman Schladermunda, who did the mosaic vaults at the Library of Congress.³ Pennell was also involved in the interior design of the Saxon/Majestic, Wilbur, and Shubert. Boston decorators L. Haberstroth & Sons also worked on interior design, as did the John Evans Co, whose carvings also adorn Trinity Church and the Boston Public Library. Also notable is the general contractor, Norcross Bros., known for their stone work and as contractors for H.H. Richardson's work.

The Colonial opened in 1900 with "Ben Hur." which featured a chariot race with live horses galloping across the stage on a treadmill. For many years the Colonial was considered "the premiere musical comedy theatre in Boston."⁶ Flo Ziegfeld reportedly started his follies there in 1907,⁷ and the Colonial is celebrated for associations with Rogers & Hammerstein, Irving Berlin and Sigmund Romberg. Original managers were Rich, Frohman & Harris.

Architect Clarence Blackall (1857-1942) considered one of the most experienced preservation consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) (cont*)

Recommendation:

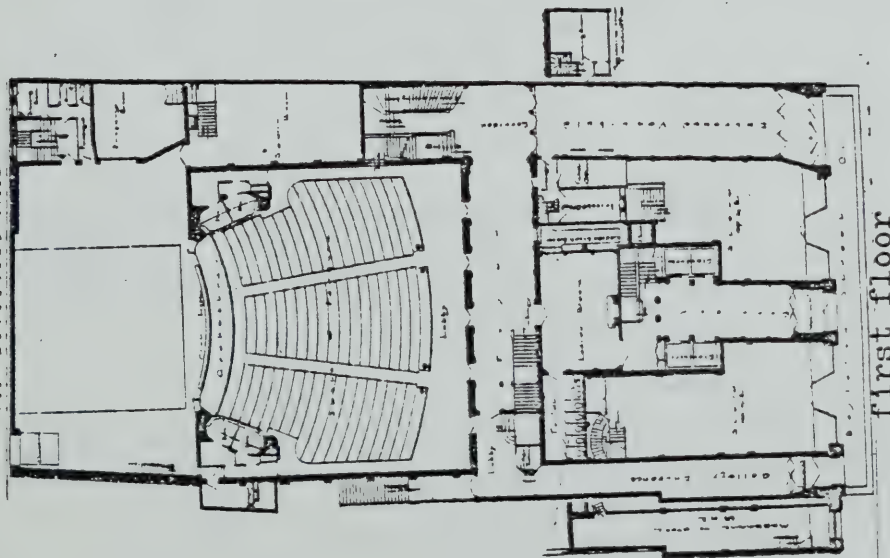
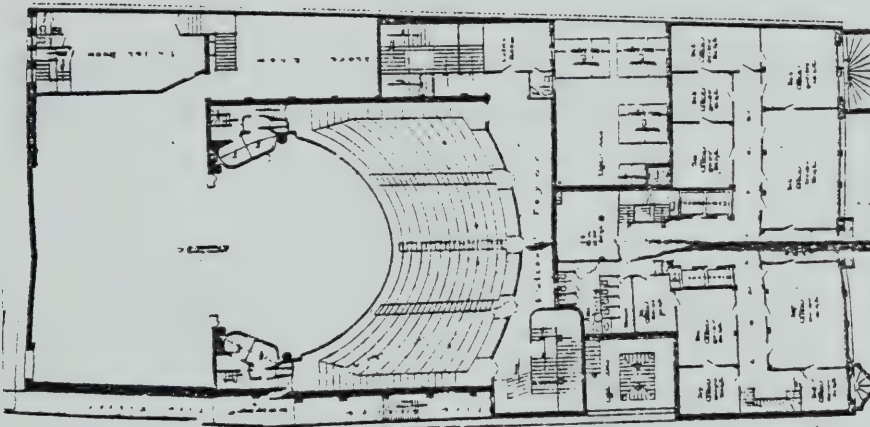
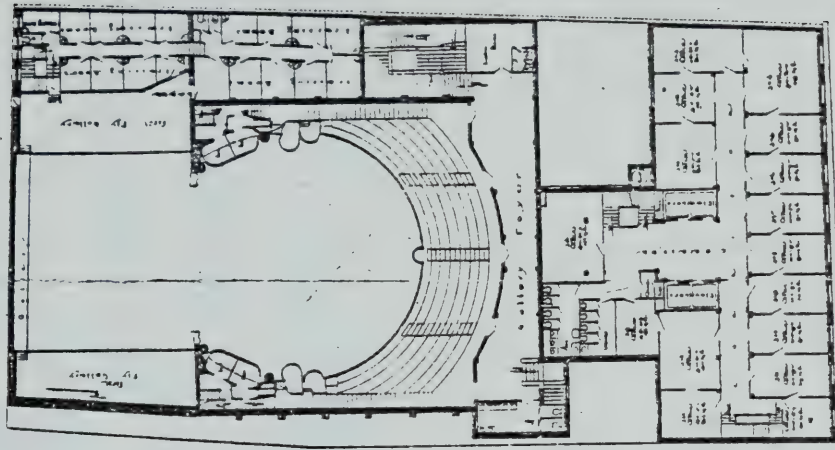
- 1) Part of suggested "Piano Row" National Register District
- 2) Recommended for study as possible Boston City Landmark (incl. interior of theatre)

Current Status: Leased to the Jujamcyn Co, which restored it in 1960 at a cost of \$1½ million.

Significance (cont*) theatre architects of his day, designed 14 Boston theatres of which 6 survive in the study area. The Colonial Bldg stands

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) of the 1st Boston Public Library

1. Newspaper accounts: Boston Herald, July 9, 1899 and Dec. 21, 1900
Boston Globe, Dec. 21, 1900 and Dec. 16, 1900
2. American Architect and Building News, illustrations (no text) in April 13, April 27, May 11, May 18 and June 1, 1901. Plans for all 10 floors in April 13, 1901 issue (vol. 72, #1320)
3. "The Boston Rialto: Playhouses, Concert Halls and Movie Palaces" by Douglass Tucci, City Conservation League, 1977
4. Broadway Down East by Elliot Norton, Boston, 1978.
5. Withey, Biography of American Architects, p. 59-60.
6. Boston Public Library theatre scrapbook
7. Harvard University Theatre Collection (Colonial file)



Plans for Colonial Theatre (C.H. Blackall, arch) from American Architect and Building News, April 13, 1901, vol. 72, #1320.

ADDRESS 114-116 Boylston COR.NAME Walker Building or
present S.S. White Dental Co
originalMAP No. 24N/12E SUB AREA TheatreDATE 1891-1893 building permits
Damrell. p. 84
sourceARCHITECT Winslow & Wetherell (permit)
sourceBUILDER Woodbury & Leighton (permit)
sourceOWNER J.W. Walker/ 120 Boylston Room 801
original presentPHOTOGRAPHS 11a 3/5, 3/6, 7 2/4Nard 5. Parcel # 44 UTM#19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) offices and storesNO. OF STORIES (1st to cornice) 6 plus ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone sandstone concrete iron/steel/alum.
Nova ScotiaBRIEF DESCRIPTION 5-bay Renaissance Revival/Commercial Style office bldg.
Intact 1926 storefront at #116 (Boston Music Co), wide show windows at
level 2 separated by stone piers, levels 3-5 organized as unit with banded
rusticated masonry piers and 3-story metal polygonal bays alternating
with single windows. 9-bay arcade at topmost story followed by ornate
frieze and leafy modillion cornice.EXTERIOR ALTERATION minor moderate drastic heavily altered storefront
at #114CONDITION (good) fair poor LOT AREA 12,672 sq. feetNOTEWORTHY SITE CHARACTERISTICS Irregularly shaped building extending back to
Allen's Alley, with attractive yellow brick classical side elevation on
Boylston Place behind 2nd Walker Bldg. Principal facade faces Common and
Granary Burying Ground. Part of "Piano Row."SIGNIFICANCE (cont'd on reverse) The Walker
Building is significant as a handsome and
well-preserved early office building by the
prominent Boston firm of Winslow and Wetherell
with principal early tenants including one
of the world's largest dental supply houses
and several major piano companies.

(Map)

The building was the first of two adjacent
structures of the same name owned by J.W.
Walker. Completed in 1893 at a cost of \$245,000

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

\$245,000, it was praised by Damrell as "an elegant modern office building" with elaborate interior finish and all modern conveniences.¹ One entire floor was immediately occupied by the S.S. White Dental Manufacturing Company of Philadelphia, Pa, established in 1844 by Dr. Samuel S. White and reputed by 1895 to manufacture "more than three-fourths of all dental goods used in the civilized world."² The company's Boston branch was established in 1850 and was located at 160 Tremont before 1893 and at 140 Boylston after 1897.

From the beginning the Walker Building was also a favored location for piano and music companies, as showrooms gravitated from Tremont to Boylston from the 1890's to about 1910. Emerson Piano, Chickering & Sons, Chas. C. Harvey and Ivers & Pond all moved there in the 1890's and the Boston Music Company has been occupying its first floor storefront since 1926. *Walker's real estate venture was so successful that he constructed the addition in 1901 at #120-124 by Winslow and Bigelow.

Architects Walter T. Winslow (1843-1909) and George H. Wetherell (1854-1930) were responsible for many large Boston commercial buildings during their ten years of partnership, 1888-1898, including the Steinert, Walker, and Pray Buildings and Hotel Touraine in the theatre area, as well as Shreve, Crump & Low's Tremont & West St. store and the Jewelers, Converse & Jordan Buildings. Both trained under N.J. Bradlee (Winslow served as junior partner) & the two Preservation Consideration (accessibility, re-use possibilities, capacity succeeded for public use and enjoyment, protection, utilities, context). Bradlee's practice after his death.

National Register: Part of suggested "Piano Row" district.

*another early tenant (1890's) was the D.F. Paige & Co. Furniture Dealers
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Charles Damrell, Half Century of Boston Building (1895) p. 84
2. Boston and Its Points of Interest (1895) (Widner Library) p. 309
3. Withey, Biographical Dictionary of American Architects
4. A Few Office Buildings in Boston (1896) (BPL) photo, no text
5. American Architect and Building News, 10/24/1891

BOSTON AND ITS POINTS OF INTEREST.



incorporated and the name of the honored founder was placed at the head of the company. It is a positive fact that this house manufactures more than three-fourths of all the dental goods used in the civilized world. The headquarters of the company is located at Philadelphia, Pa., the offices occupying a splendid five-story building, at the corner of Chestnut and Twelfth Streets. The building is divided into sales and manufacturing departments. The company maintains branches in New York, Brooklyn, Boston, Chicago and Atlanta, and has agents in all of the large cities and towns of the Union, and in the European and Continental capitals. At the main office in Philadelphia is published the "Dental Cosmos," the leading dental magazine of the universe, which was founded in 1839, and which is considered, and is, the highest authority upon the development and progress of the art of dentistry. The S. S. White Dental Manufacturing Company make, not only a line of dental specialties, but all of the highest class goods, including the latest improved dental chairs, and every known instrument of merit for extracting, cleaning and filling teeth; also electric motors and all of the best tools and equipments for the manufacture of sets of artificial teeth, as well as a full line of porcelain teeth, gold and silver and other requisites of the dental profession. The company has a large plant at Frankford, Pa., for the manufacture of the very finest steel instruments of every kind. At Princes Bay, Staten Island, is located the factory for the manufacture of dental chairs and heavy goods. This is one of the best equipped plants in the world. The S. S. White Dental Manufacturing Company has received one hundred and eight first premiums at the great expositions of the world for the excellence and superiority of its goods. The company, with mighty England, can say that the sun never sets on the products of its industry, for there is no city so densely populated or land so remote that the goods of this house are not in active demand. The executive officers of this great house are: President, Henry M. Lewis; general manager, W. H. Gilbert; secretary, J. Clarence White, and treasurer, Samuel T. Jones, all of whom have been trained in the business and are eminent in the world of manufacture and in the business community. The Boston branch was established in 1836, and is under the management of Mr. John F. Davis, who has been at its head since 1885. The office is most conveniently located at Nos. 110-112 Boylston Street, in the center of the shopping district and opposite the famed Boston Commons. One entire floor with an area of 208 x 56 feet, in one of the largest and handsomest office buildings in the city, is required for the conduct of the business. The office is charmingly fitted with every facility for the expeditious filling of orders and a large force of clerks and salesmen give courteous attention to patrons. The company has occupied its present office since 1893. Mr. John F. Davis, the manager, is a native Bostonian, and eminently fitted for the successful direction of this most responsible branch. He is popular alike in commercial and social circles and his attainments in this business are of the most gratifying nature, both to himself and the parent house.

THE S. S. WHITE, Dental Manufacturing Company, Nos. 110-112 Boylston Street.—The largest concern of its kind in the world, is that of The S. S. White Dental Manufacturing Company, of Philadelphia, Pa. This house was established in 1844, by Dr. Samuel S. White, who has built up a trade and reputation for the high class of his work that is known in every land and clime, and among every people. This house coupled with its prosperity to a large extent. In 1881, two years after the death of the founder, the present company was

Walker Building, 114-116 Boylston St. about 1895
(illustration in Boston and its Points of Interest, Chamber of Commerce publication of 1895)

ADDRESS 120-124 Boylston COR. Boylston PlaceNAME Walker Building addition/same
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1901 building permit
sourceARCHITECT Winslow & Bigelow (permit)
sourceBUILDER Norcross Brothers (permit)
sourceOWNER Joseph Walker, Trus./ David Gopen Trus.
original present 120 Boylston St
Room 801PHOTOGRAPHS 11a 3/6, 7 2/4 .79Ward 5. Parcel # 43 UTM# 19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) stores and officesNO. OF STORIES (1st to cornice) 10 plus _____ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION Renaissance Revival addition to original 6-story Walker Building at #114-116, with compatible fenestration and matching horizontal banding. Two bays wide on Boylston and eight on Boylston Pl. original rusticated arched entrance at offset left, lion's heads at topmost corners, cornice removed.

EXTERIOR ALTERATION minor moderate drastic storefronts altered, cornice
removedCONDITION good fair poor _____ LOT AREA 5277 sq. feetNOTEWORTHY SITE CHARACTERISTICS Corner building facing Boston Common, simplified version of earlier adjacent Walker Building at #114-116, part of "Piano Row"

(Map)

SIGNIFICANCE (cont'd on reverse) Like the adjacent 1st Walker Building designed a decade earlier by Winslow and Wetherell, the 1901 addition by the successor firm of Winslow and Bigelow makes a significant contribution to the streetscape and is historically a part of "Piano Row" as one of the favored showroom locations.The addition is four stories taller than the first Walker Building but carries out

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

the earlier Renaissance Revival fenestration pattern. Architects Walter T. Winslow (1843-1909) and Henry Forbes Bigelow (1867-1929) were in partnership from 1898-1908 (the firm was Winslow, Wetherell and Bigelow from 1898-1901 and Winslow and Bigelow from 1901-1908). Winslow trained under N.J. Bradlee and entered Bradlee's firm as a junior partner after completing his architectural studies in Paris. After Bradlee's death, he and George Wetherell succeeded to Bradlee's large commercial practice. Bigelow, also a native Bostonian, joined Winslow & Wetherell after study at MIT and in Europe. Winslow and Bigelow buildings include the Boston Edison headquarters at 39 Boylston (1906) and the Oliver Ditson Building at 150 Tremont (1904) in the study area and the Board of Trade Building (1903), Standish Buildings, South Terminal, National Shawmut Bank at 40 Water St and numerous homes and suburban public buildings. ¹

The 2nd Walker Building housed several piano and organ showrooms in the early 20th century including Estey Organ Co, Bates Mitchell and C.P. Trickery in 1910, Chandler W. Smith Co and Emerson Piano in 1905, and Link Piano, Charles M Stieff and Trowbridge Piano Co in 1915. In 1905 the building also housed nine architects or architectural firms.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Withey, Biographical Dictionary of American Architects
2. Boston Public Library Card File, Fine Arts Dept.



ADDRESS 130-132 Boylston COR. Boylston Place
 NAME Tucker Building (1890's)
Ginter Building (1930's)
 present original

MAP No. 24N/12E SUB AREA Theatre

DATE 1883-1890 Atlases (no permit)
 source

ARCHITECT _____
 source

BUILDER _____ Trus.
 source
J.P. Cook Sr & Jr/ Shirley J. Federline
 OWNER Trus for P.T. Nash/
 original present

PHOTOGRAPHS 7 2/5.79

Ward 5, Parcel # 34 UTM# 19/329900/4690740

TYPE (residential) single double row 2-fam. 3-deck ten apt.
 (non-residential) commercial

NO. OF STORIES (1st to cornice) 6 plus _____

ROOF flat cupola _____ dormers _____

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick stone _____ concrete iron/steel/alum.
 late Style

BRIEF DESCRIPTION Narrow 19th century Victorian Commercial building with 1-bay front facade featuring stacked copper window bays (polygonal at level 2-3 and flat at level 4-6) divided horizontally by pressed copper spandrels and flanked by brick piers trimmed with brownstone bands at floor levels. Building terminates with slanted skylight window. Side elevation features four 5-story metal oriel windows.

EXTERIOR ALTERATION minor moderate drastic remodelled storefront

CONDITION good fair poor _____ LOT AREA 2000 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Corner building with secondary elevation facing Boylston Place. Present #12 Boylston Pl. was 1920's rear extension of this building. Part of "Piano Row" ensemble.

SIGNIFICANCE (cont'd on reverse) This well-

preserved 1890's commercial building

(Map)

is notable for its simple lines, lack of unnecessary ornament, pressed copper windows and oriels, and roof skylight taking advantage of the unobstructed southern

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

exposure. (Turn-of-the-century photographs show several similar skylights along this stretch of "Piano Row")

Atlases indicate that the building was constructed between 1883 and 1890, replacing an earlier residential building probably dating from the Federal period. It was originally named the Tucker Building after the merchant Beza Tucker, whose daughter Paulina Tucker Nash had inherited her father's land along Boylston including #144 Boylston and #1 and 2 Boylston Pl (see also #4 Boylston Pl)

During the first decade of the 20th century the building began to be used for piano showrooms including that of George H. Champlin and Decker & Son in 1905 and J. Archibald Jackson in 1910.*

Beginning in 1921 the building housed the Seville Restaurant (later El Sevilla), sixth in a chain of restaurants and luncheonettes owned by the Ginter Company, offering "tasteful food, pleasant surround and low prices." At that time a rear addition, the present One Boylston Place, was built to house the kitchen and a large dining room. The Ginter Co, which also operated a retail grocery business, had offices in the upper floors of #130-132 and in the 1930's it became known as the Ginter Building.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Contributes to the character of the suggested "Piano Row" district

* also J.B. Cook Piano Co

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) in 1904

Atlases, City Directories , Suffolk County Deeds (#232 p 142)



134-
ADDRESS 136 Boylston St COR. _____

NAME _____
present original

MAP No. 24N/12E SUB AREA Theatre

DATE 1890-1895 Atlases (no permit)
source

ARCHITECT _____
source

BUILDER _____

OWNER Marsh family /
original present
source
Henry H. Levin, Trus.

PHOTOGRAPHS 7 4/1 .79

Ward 5 Parcel 33 UTM# 19/329900/4690740

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) commercial

NO. OF STORIES (1st to cornice) 4 plus _____

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone brownstone concrete iron/steel/alum.
trim

BRIEF DESCRIPTION 3-bay Queen Anne commercial building with 2-story metal storefront which is now remodelled on first floor but features 6 small paned windows along the 2nd level, separated by Doric pilasters which support a metal entablature. Upper brick levels have flat-arched windows. Band of unglazed terra cotta decorative square tiles just below brownstone dentil cornice, brick parapet later in date.

EXTERIOR ALTERATION minor moderate drastic remodelled storefront, parapet
replaced original roof balustrade

CONDITION good fair poor _____ LOT AREA 1914 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Faces Boston Common. Part of "Piano Row."

SIGNIFICANCE (cont'd on reverse) _____

Good example of Queen Anne commercial

(Map)

architecture which contributes to the
variety of the Piano Row streetscape.

As the character of Boylston St. began

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

to change from residential to commercial use in the 1890's, several families along this block replaced their Federal or bowfront Greek Revival rowhouses with 4-6 story Queen Anne commercial buildings, of which #130, #136 and #150 survive today.

In the late 1890's, the building housed the showroom for the Guild Piano Manufacturing Co., agency for the Kimball Pipe Organ.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Photo of the building in 1899 appears in The Brickbuilder Vol 8, Jan 1899 page xxii (in photo of 140 Boylston)

138-

ADDRESS 140 Boylston St. COR. NAME /S.S. White Dental Co. Bldg
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1897 building permit 6/7/1897
sourceARCHITECT Winslow & Wetherell " "
sourceBUILDER L.P. Soule " "
sourceOWNER George R. White/ Lionel Goldman, Trus
original presentPHOTOGRAPHS 7 4/2.79Ward 5, Parcel # 32 UTM#19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) stores and officesNO. OF STORIES (1st to cornice) 7 plus ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) (stone) freestone concrete iron/steel/alum.

BRIEF DESCRIPTION Narrow Renaissance Revival steel frame commercial building with two-story metal and rusticated stone storefront, rusticated 3rd floor, and upper stories of Flemish-bond brick with red stretchers and black headers. Stone keystone lintels (levels 4-6), stone architraves (level 7), string courses or stone cornices above levels 1,2,3,5,6, and 7. Copper cornice and balustrade.

EXTERIOR ALTERATION (minor - moderate) drastic remodelled storefrontCONDITION (good) fair poor LOT AREA 2000 sq. feetNOTEWORTHY SITE CHARACTERISTICS Faces Boston Common. Part of "Piano Row."

(Map)

SIGNIFICANCE (cont'd on reverse) This Winslow & Wetherell design contributes to the "Piano Row" streetscape and was one of a succession of buildings associated historically with the S.S. White Dental Company, one of the world's largest manufacturers of dental supplies and equipment during the late 19th century.

The Philadelphia-based company was established in 1844 and had a Boston store

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

beginning in 1850, located at various times at 160 Tremont and 114-116 Boylston Sts. in the study area (see forms) The company was reported in 1895 to manufacture "more than three-fourths of all dental goods used in the civilized world"¹ and the Boston store carried a complete stock of the firm's thousands of items.

Because of its location along "Piano Row" the lower floors were also occupied over the years by piano showrooms including that of the Oliver Ditson Company about the turn-of-the-century (see also form for 150 Tremont) and the Crippen Player Company in 1910.

Architects Winslow and Wetherell carried out a very large practice in Boston commercial buildings during their ten years of partnership, 1888-1898. Their other buildings in the study area include the Hotel Touraine, 1st Walker Building, and Pray Building (see forms for 62 Boylston and 114-115 Boylston)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston and its Points of Interest (1895) (Widner Library)
2. The Brickbuilder, vol. 8, Jan. 1899, pl. xxii (adv. & photo)
3. Boston, Metropolis of New England (1899)

ADDRESS 144 Boylston St COR. NAME Mansfield Beauty Academy
present originalMAP No. 24N/12E SUB AREA TheatreDATE c. 1815-1820 style, deeds (see
source significance
section)ARCHITECT
sourceBUILDER
sourceOWNER Beza Tucker/ Mansfield Realty Co. Inc.
original 144 Boylston St.
presentPHOTOGRAPHS 7 4/3, 10 3/1 .79Ward 3, Parcel 31, UTM#19/329900/4690740TYPE residential single double row 2-fam. 3-deck ten apt.
(non-residential) NO. OF STORIES (1st to cornice) 3 plus 1/2orig: gable across orig: single dormer
ROOF present: mansard, cupola - dormers present: shed dormerscolloped slates
MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.
(common bond)

BRIEF DESCRIPTION 3-bay brick Federal rowhouse. Of the 3 floors, the first two are heavily altered (originally altered in late 19th c and "modernized" in mid-20th) and only the 3rd floor reveals the original common bond brick, splayed window lintels and brick block cornice.

EXTERIOR ALTERATION minor moderate drastic 1st 2 floors totally remodelled
roof and dormer alterationsCONDITION good-fair poor LOT AREA 4000 sq. feetNOTEWORTHY SITE CHARACTERISTICS Faces Boston Common along "Piano Row",
vacant lot to the west (former Mason & Hamlin Bldg location)

(Map)

SIGNIFICANCE (cont'd on reverse) 144 Boylston is historically notable as one of the few surviving Federal houses in the area and one which exemplifies the area's change from residential to commercial uses by the end of the 19th century. Because of extensive alterations the building makes only a minor contribution to the character of the Piano Row area, and its restoration would require extensive reconstruction.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Deed research indicates that the land was purchased between 1810 and 1816 by Beza Tucker, well-to-do Boston merchant and Cambridge resident who owned several parcels along Boylston and Boylston Place including the present 1, 2 and 4 Boylston Place and 130 Boylston St. (see forms) Tucker appears to have built several brick row houses before his death in May, 1820, including #4 Boylston Pl, which is similar in style to 144 Boylston and can be dated with some certainty to 1819 or 1820. With the construction of Bulfinch's Colonnade Row on nearby Tremont St. between 1810 and 1812, the lower Common area was becoming a fashionable residential neighborhood, and Tucker probably had no difficulty renting his brick rowhouses. Early photographs indicate that the original building had an arched offset right^{recessed} entrance and elongated second floor windows.

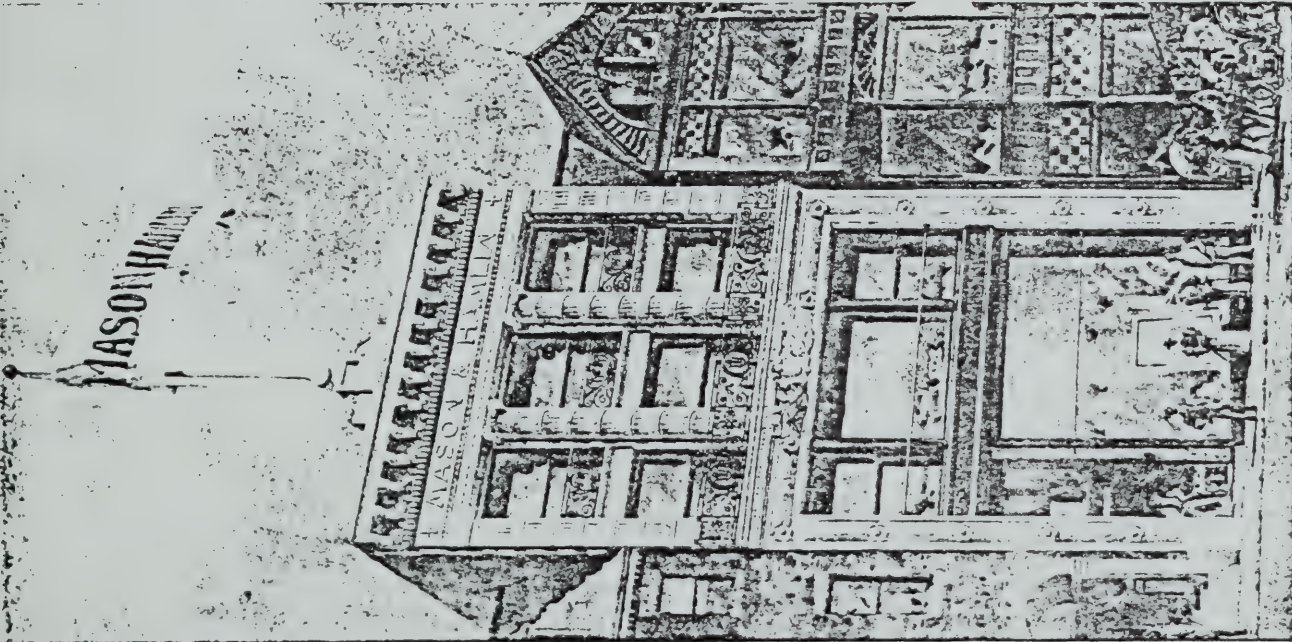
in the 1890's
As the area changed to commercial uses, 144 Boylston experienced several changes on the 1st and 2nd floor including addition of triple-window storefronts at offset left (both floors) and changes in the old gable-across roof and single dormer to a mansard with skylight/shed dormer. The present elegant Colonial Revival interior appears to date from this period. In the early 1890's the lower floors were occupied by Adolf Pauly, seller of furniture and upholstery goods. In 1896 Oliver Green & Co. piano dealership was at #144A. In 1897 F.A. Pelton & Co. Pianos was located here, in 1898 the C.C. Harvey Preservation Consideration (accessibility, re-use possibilities, capacity Piano Co., for public use and enjoyment, protection, utilities, context) and in 1904 Knabe Piano Co.

National Register: Part of "Piano Row" suggested district

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Suffolk County Courthouse, grantee index, 1810-1816 listings (see also form on 4 Boylston Pl.)
2. Best photograph is in Boston Public Library Print Dept, dates about 1895, shows nearly identical Federal brick rowhouse to the east at #140

MASON & HAMLIN, No. 146 Boylston Street.—The organ-making industry has been perfected and brought to the highest state of excellence by the Mason & Hamlin Organ and Piano Company, whose Boston warehouses are located at No. 146 Boylston Street, and which is the pioneer house in the trade, and whose history is an apt illustration of what enterprise, ability and perseverance can do in any line of commercial endeavor. This noted establishment was founded in 1854, by Messrs. Henry Mason and Edmunds Hamlin, under the firm name of Mason & Hamlin. From its inception the enterprise was a success and the business which was begun in a small way rapidly developed to one of extensive proportions, and in 1868 the Mason & Hamlin Organ Company was organized and incorporated under the laws of the State of Massachusetts. In March, 1882, the present company came into existence and was given a corporate title. The factory of the company is located at Cambridgeport, Mass., and is one of the largest and most completely equipped establishments for the manufacture of organs and pianos in the world. The building, which is five stories and has a large lineal area, was specially erected for the requirements of the business in 1873. In connection with the factory are extensive lumber yards and dry houses, and in the various branches and departments employ ment is given to 500 skilled artisans, designers and builders. The factory is one of the finest in New England and has few, if any, rivals in the country. The Mason & Hamlin Organ and Piano Company, has always sought in everything—tone, action, scales, designs, and, in fact, all that goes to make a perfect instrument, and its success is well deserved. The American Cabinet or Parlor Organ was first introduced by Mason & Hamlin in 1861, and was an improvement on the melodeon, which was the best instrument of its class in previous use. The pre-eminent reputation which this house enjoys for the extraordinary excellence as musical instrument makers as well as for the thoroughness of workmanship and material and elegance of cases, has never been approached, much less equalled. Exhibited at all of the world's exhibitions since that of Paris in 1867, they have always obtained the highest honors in competition with the leading makers of the world. At the great Paris Exhibition in 1867, they first appeared in competition with instruments of most noted European makers, to whose surprise they were found to merit, and were awarded, the first medal. In Vienna, at the still greater exhibition in 1873, Mason & Hamlin Organs, together with those by other most noted American makers, were again placed in competition with the world, and again the Mason & Hamlin received the highest medal for demonstrated superiority, while the other American organs were not found worthy of any award. At the world's exhibition in Santiago, Chili, in 1875, they once more received the highest award, the organs of another American maker succeeding in obtaining the second medal. At the U. S. Centennial world's exhibition at Philadelphia, in 1876, where the need of superiority among American makers was more earnestly contended than ever before, after a prolonged trial and test by one of the most competent juries ever assembled, the Mason & Hamlin Organs were declared to be superior, not in one only, but in all the important qualities of such instruments. From His Majesty, Oscar II., King of Sweden and Norway, these organs received, in 1878, the extraordinary honor of an award of the much-coveted grand Swedish gold medal, *Litteris et Artibus*, an honor rarely conferred out of His Majesty's dominions. His Majesty presented one of the Mason &



The vacant lot at 146 Boylston was occupied by the Mason & Hamlin showrooms. Note original appearance of #144 and #150 Boylston at either side. From Boston and Its Points of Interest, 1895

ADDRESS 150 Boylston St COR. _____NAME _____
present originalMAP No, 24N/12E SUB AREA TheatreDATE 1883-1890 Atlas & style (no permit)
sourceARCHITECT _____
sourceBUILDER _____
sourceOWNER J.B. & A. Glover /
original present
Dominic R. Gori, Trus.PHOTOGRAPHS 7 4/4, 10 3/1 .79Ward 5. Parcel # 29-1 UTM# 19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) commercialNO. OF STORIES (1st to cornice) 4 plus _____ROOF flat cupola _____ dormers skylightMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) stone concrete iron/steel/alum.

BRIEF DESCRIPTION 19th c. Queen Anne commercial building with elevated 1-story cast iron storefront (altered except for side pilasters and lintel and brick upper stories, which feature the original double hung windows with rectangular stone lintels at offset right but have been heavily modernized at the left 2/3rds of the building. Building terminates with brick corbel cornice and skylight.

EXTERIOR ALTERATION minor moderate drastic remodelled storefront and
extensive changes at levels 2-4
CONDITION good fair poor _____ LOT AREA 3663 sq. feetNOTEWORTHY SITE CHARACTERISTICS Faces Boston Common, with vacant lot to east. Part of "Piano Row"SIGNIFICANCE (cont'd on reverse) This Queen Anne commercial building originally extended from 150 to 156 Boylston. The half which remains at #150 has been considerably altered both at the storefront

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

and upper levels, which originally featured a 3-story oriel at offset left terminating in a shingled gable pediment with lunette window at level 4. The oriel and gable have been removed and replaced with modern balconies.

For a time the building housed Marston's Food Store and Candy Shop.

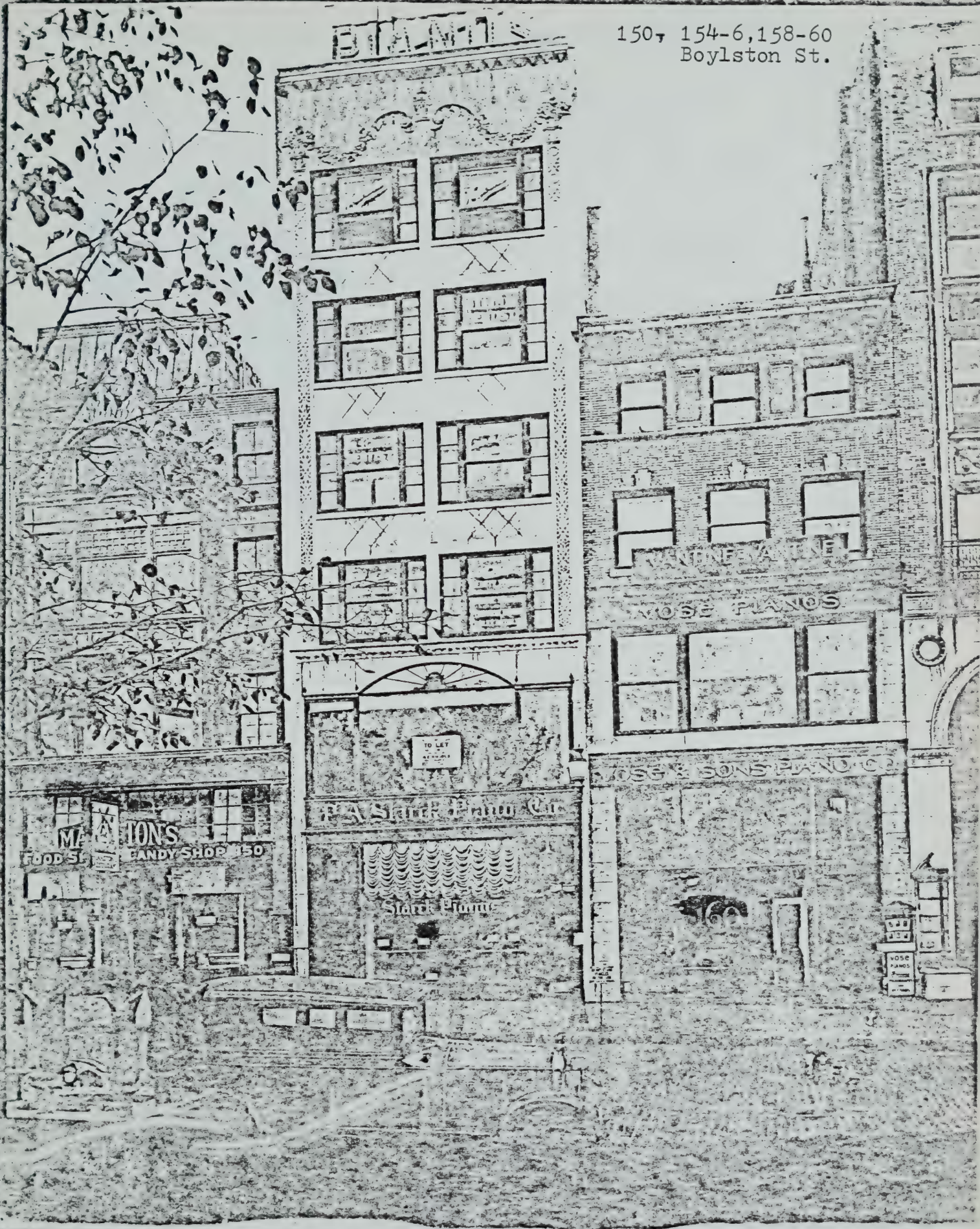
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district. (N.B. In its scale and what remains of the brick facade, the building makes a contribution to "Piano Row". Restoration of the storefront and oriel would greatly enhance the streetscape.)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- Photographs 1) Boston Public Library Print Dept. (Boylston St. File) is best photo of original size and configuration of the building when it extended to 156 Boylston
- 2) SPNEA (Boylston St. file)
 - 3) Boston and Its Points of Interest, Chamber of Commerce 1895, p. 378 (illus. shows part of the bldg)

150, 154-6, 158-60
Boylston St.



SPNEA photograph showing original
facade of #150 Boylston (left) as

ADDRESS 154-156 Boylston COR.NAME present originalMAP No. 24N/12E SUB AREA TheatreDATE 1925 Building permit 4/9/1925
sourceARCHITECT Little and Russell "source"BUILDER W.H. Whitcomb Const. Co "source"
Carl Fischer Inc.OWNER Julia E. Goodwin/
original presentPHOTOGRAPHS 7 5/2, 5/3 .79

Ward 5, Parcel #29 UTM#19/329900/4690740

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) one store and officesNO. OF STORIES (1st to cornice) 6 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.
(cast stone)BRIEF DESCRIPTION Narrow symmetrical 2-bay concrete pier and spandrel
Classical Revival commercial building with partially altered 2-story
cast iron storefront and original recessed entrances at offset left
and right; single Palladian-motif show window at level 2 outlined by
metal architrave, Chicago windows above, then cast concrete broken scroll
pediment at topmost spandrel, with "free classical" concrete cornice.EXTERIOR ALTERATION minor - moderate drastic
altered storefrontCONDITION good fair poor LOT AREA 3750 sq. feetNOTEWORTHY SITE CHARACTERISTICS Faces Boston Common. Part of "Piano Row"

(Map)

SIGNIFICANCE (cont'd on reverse) The combination
of the flat cast stone facade and classically
inspired decoration make this building a
good example of the pre-Moderne period
which contributes to the architectural variety
of the "Piano Row" streetscape.The firm of Little and Russell, formed in
1915, was known for fine residential work
and some civic and office buildings including
20 Newbury Street. Senior partner J. Lovell

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

(1871-1948)

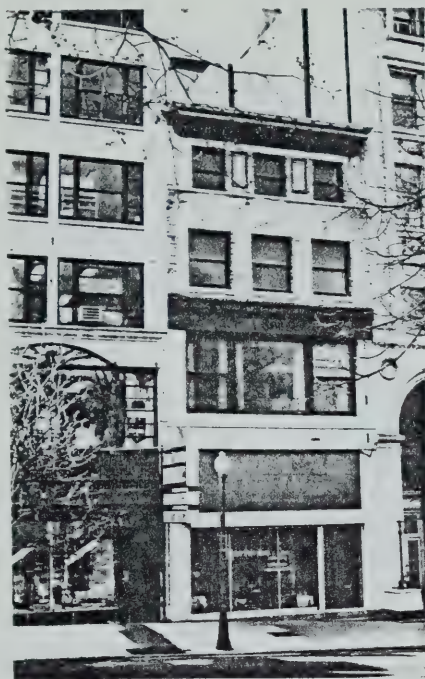
Little, the father of architect Arthur Little, studied at MIT and the Ecole des Beaux Arts and began work as a draftsman in the office of Guy Lowell. He was active in Boston architecture for many years and served as President of the Boston Chapter of the A.I.A.

The location, favored by piano companies since the late 1890's, makes it not surprising that the building was occupied for a time by the P.A. Stark Piano Company.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)



158-160
ADDRESS Boylston St. COR.

NAME Vose Building
present original

MAP No. 24N/12E SUB AREA Theatre

DATE 1899 City Directories (no permit)
source

ARCHITECT source

BUILDER source

OWNER George S. Winslow, Trus/ The One-Sixty Corporation
160 Boylston
original present

PHOTOGRAPHS 7 5/1 .79

Ward 5, Parcel # 28 UTM#19/329900/4690740

TYPE (residential) single double row 2-fam. 3-deck ten apt.
non-residential commercial

NO. OF STORIES (1st to cornice) 4 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick tan stone concrete iron/steel/alum.

BRIEF DESCRIPTION Small-scale 3-bay Renaissance Revival commercial bldg, ^{with altered} storefront, second floor metal show windows separated from brick upper stories by metal Greek wave band, tan brick upper floors with flat keystone arches, heavy projecting copper cornice.

EXTERIOR ALTERATION minor moderate drastic remodelled storefront

CONDITION good fair poor LOT AREA 2756 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Faces Boston Common. Part of "Piano Row"

SIGNIFICANCE (cont'd on reverse)

(Map)

Example of turn-of-the-century Renaissance
Revival commercial architecture which
contributes to the character of "Piano Row"
and served for 37 years as the piano

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

showroom for the Boston-based Vose Piano Company.

Vose & Sons was founded in Boston in 1851 by James Whiting Vose, who established his first factory at 328 Washington St and later factories at 335 Washington (site of the Bigelow-Kennard Building) and 791 Tremont St. in the South End. The company made pianos considered of "exceptional musical value and durability."¹

The Vose piano showroom moved from 174 Tremont (the Evans House) to 158-160 Boylston in 1899, presumably the date of completion of the present building. (The building does not appear on the 1898 Atlas but does appear in 1902, a further confirmation of the 1899 date). The family-run company continued the showroom until 1936, after which only the factory address is listed in the City Directories.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Contribution to the Art of Music by the Music Industries of Boston 1640-1936, by Christine Ayars, New York 1937, p. 123-124.
2. Undated photograph in SPNEA files shows original storefront in use by Vose & Sons.

ADDRESS 162 Boylston St COR. 6-8 Carver St.

Steinert Building

NAME Steinert Hall / same
present originalMAP No. 24N/12E SUB AREA Theatrebuilding permit 2/24/1896DATE 1896 opening 12/14/1896sourceARCHITECT Winslow & Wetherell permitsourceBUILDER Woodbury & Leighton permitsourceOWNER Annie B. Crocker et al Jerome F. Murphy Jr. et.al.
162 Boylston St.original presentPHOTOGRAPHS 7 4/6 .79Ward 5, Parcel#27 UTM# 19/329900/4690740TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) music showrooms, offices and studios, concert hallNO. OF STORIES (1st to cornice) 6 plus ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick tan stone limestone concrete iron/steel/alum.
terra cottaBRIEF DESCRIPTION 3 X 9 bay steel frame Beaux Arts commercial bldg. with 3-bay principal facade on Boylston. Indiana limestone base of triple 2-story arches with recessed barrel-vaulted entrance at left flanked by iron torchiers. On upper 4 floors, brick pilasters separate facade into 3 bays of double window units with terra cotta architraves and spandrels ornamented with garlands & lutes. Anthemion frieze, leafy modillion stone & copper
EXTERIOR ALTERATION (minor) moderate drastic cornice.CONDITION (good) fair poor LOT AREA 6828 sq. feetNOTEWORTHY SITE CHARACTERISTICS Corner site with principal facade facing Boston Common. Carver elevation features one tan-brick/terra cotta bay followed by red brick. Second warehouse bldg at #8 Carver. Part of "Piano Row"
One of last buildings on Boylston built on solid rather than filled land
SIGNIFICANCE (cont'd on reverse)

(Map)

The Steinert Building is significant as a Beaux Arts commercial building of high architectural distinction by the prominent Boston firm of Winslow & Wetherell, as a building still in its original use as the piano showrooms and national headquarters for the prestigious firm of M. Steinert & Sons, and as the location of Steinert Hall.M. Steinert & Sons, one of the largest and finest music stores in New England, was established in 1860 by Morris Steinert,

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architactural	X	Exploration/	_____	Science/	_____
The Arts	X	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____

Significance (include explanation of themes checked above)

Bavarian musician, musical instrument collector and founder of the New Haven Symphony (originally Steinert's Family Orchestra). The company opened the Boston store in 1883 in the Hotel Boylston and moved across the street to the Masonic Temple in 1895 between demolition of the hotel and construction of the present store in 1896. Also that year the Boston store became the company home office under Alexander Steinert, second of Morris's seven sons.¹ Over the years, Steinert has served as regional representative for many celebrated piano manufacturers including Steinway & Sons and Chickering. It carried one of the largest selections in the world of first class pianos and specialized in instruments of fancy woods.

The Steinert Building contains 3 floors of display rooms, 3 floors of teaching studios and practice rooms and the 650-seat Steinert Hall, constructed 35' underground and considered by some to be one of the most perfect concert halls, acoustically, in the U.S. The Adamesque oval hall featured 2 Art Nouveau murals by Wellesley painter Chas. Aiken and was used for chamber music and piano recitals until its closing in 1941. It was the scene of several famous debuts including Harold Bauers (c.1900), Fritz Kreisler's 1st performance on his return to the U.S and Paderewski's 1st Boston recital. DePachmann & other famous concert artists have played there to crowded houses.⁹

Architects Winslow & Wetherell incorporated many technical innovations into the building, including an electric generating plant in the annex, and an elaborate heating and cooling system for the underground hall.⁴ The prolific Boston firm also designed the Hotel Touraine, Pray Bldg & Walker Bldg.

Preservation Consideration (accessibility, re-use possibilities, capacity (see form of for public use and enjoyment, protection, utilities, context) #62 Boylston)

National Register: Part of suggested "Piano Row" District

Current Status: Building is accessible and use of space follows original plan. Interior has been modernized particularly in display rooms on first 3 floors. Steinert Hall is closed and has experienced flooding and water damage but could be restored. Present management expressed interest in restoring the hall at some future date if it could be made financially feasible to operate.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Advertisement dating 1960 (company's 100th anniversary), framed copy in the Steinert Building
2. Boston, Metropolis of New England, p. 147
3. Boston Sunday Journal, 12/13/1896 (desc. of bldg with photo)
4. Architects and Builders Record, Nov. 1896 (copy in Steinert Bldg)
5. The Brickbuilder, Vol 5, #7, July 1896 pl 42 (elevation and interior drawings, no text)
6. Boston Public Library Fine Arts Dept, file on Charles Aiken
7. Boston Transcript, 12/17/1896 (opening of Steinert Hall)
8. Obituary of Morris Steinert, New York Times 1/22/1912
9. Contributions to the Art of Music in Am. by the Music Industries of Boston 1640-1936 by Christine M. Avars. N.Y. 1937 p. 129-131.



Undated photograph of Steinert Hall, 162 Boylston



25-39

ADDRESS Boylston St. COR. Bumstead Court

NAME Electric
/Boston Edison Illuminating Co

present original

MAP No. 24N/12E SUB AREA Theatre

#33-39 1906 permit 4/3/1906

DATE #23-27 1922 permit 8/6/1922

source

1906-Winslow & Bigelow (permit)

ARCHITECT 1922-Bigelow & Wadsworth (permit)

source

1906-Whidden & Co (permit)

BUILDER 1922-Geo.B.H. Macomber (permit)

Edison source

Electric Illuminating

OWNER Company

original present

PHOTOGRAPHS 2 4/4, 9 4/6 79

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) Boston Edison headquarters

NO. OF STORIES (1st to cornice) 10 plus

ROOF	flat	cupola	dormers
------	------	--------	---------

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone limestone concrete iron/steel/alum.

BRIEF DESCRIPTION 7-bay early skyscraper with Beaux Arts detailing. Bldg is asymmetrical, designed with center and one flanking side section. First floor heavily altered, second floor features banded rustication, stone balcony between 2nd & 3rd stories supported on heavy console brackets, cartouche over entrance with mosaic "Edison" inscription, copper torcheres set in niches at 3rd story, stone bracketed cornice.

EXTERIOR ALTERATION minor moderate drastic heavily altered storefront

CONDITION good fair poor LOT AREA 6700 sq. feet

NOTEWORTHY SITE CHARACTERISTICS

SIGNIFICANCE (cont'd on reverse) Notable

Beaux Arts skyscraper by well-known Boston architectural firm, solidly constructed and well-preserved.

The building contributes to the street-

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

scape Significance (include explanation of themes checked above)
but is flawed as a composition because it was built in two stages rather than conceived as a single unit. Because of the rigid rules of symmetry which characterize Beaux Art classicism, the resulting structure appears lopsided, as if a west section were missing.

The main part of the building, #33-39, was constructed in 1906-7 by Winslow and Bigelow, the partnership which handled all Edison Illuminating Company construction as well as the design of many large Boston commercial buildings including the Walker Building addition, Oliver Ditson Building (150 Tremont), Board of Trade Building and South Terminal. The addition at #23-27 was done in 1922 by the successor firm of Bigelow & Wadsworth and involved a careful match of style and building materials.

The building continued in use as Boston Edison offices through the 1950's, when it was sold and converted to stores and offices.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Good candidate for adaptive re-use

At edge of "Piano Row" district, could be included in future expanded boundaries of that district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

*

ADDRESS 12, 14, 16 Carver COR.NAME present originalMAP No. 24N/12E SUB AREA TheatreDATE #12 1803-1807 #14, 16 1806 Deed Research 1
sourceARCHITECT none sourceBUILDER James Bolter, Pelig Mann and Joseph Pierce sourceOWNER same original presentPHOTOGRAPHS 3 3/1, 10 4/6, 5/1, 5/2, 5/3 '79TYPE (residential) single double (row) 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 4 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) stone concrete iron/steel/alum.
Flemish bondBRIEF DESCRIPTION Three 4-bay Federal brick row houses. Offset left entrance to #12, which is heavily altered at levels 1 & 2. Arched passageway through center of #14-16 with entrances off passageway. #14-16 have brick stringcourse between 1st & 2nd floors and later wrought iron balconies between each floor. Splayed brick lintels at #12 & 16, rectangular wooden sills & lintels at #14. 12, 14, 16 joined by coma bracket
EXTERIOR ALTERATION (minor) moderate drastic cornice #14 & 16 have rear ell
#12 has altered 1st and 2nd fl.CONDITION (good) fair poor LOT AREA 4068 sq. feetNOTEWORTHY SITE CHARACTERISTICS Narrow side street on site of proposed State Transportation BuildingSIGNIFICANCE (cont'd on reverse) These threerare surviving, nearly intact 4-story

(Map)

Flemish bond brick rowhouses are significantas the oldest buildings in the theatrestudy area, in excellent state of preservation

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	<u>X</u>				

Significance (include explanation of themes checked above)

Deed research indicates that #12 was built by James Bolter, housewright, between 1803, when he bought the land from ropemaker Isaac Davis, and 1807, when he sold his previous house. Bolter sold some of his land to Peleg Mann and Joseph Pierce, both bricklayers, who built #14-16 on their double lot in 1806.

During the early 19th century the area became a pleasant and fashionable place to live. The street was paved in 1818 and lamps installed in 1821. Toward the latter part of the 19th century the neighborhood began to change character, and there was a bordello along Carver St. The row houses have been used as nightclubs & restaurants over the years, and #12 was once owned by the Ellis Memorial, which maintained a settlement house there.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Piano Row" district

Scheduled to be demolished in 1979 for the new State Transportation Building (DEMOLISHED, MAY, 1979)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Mary Van Meter, Research for the City Conservation League, May 3, 1976. (see also Suffolk County Deed Books 205 p. 146, 219 p. 7 and 218 p. 17)
2. Walter Whitehill, "In the Neighborhood of the Tavern Club", Bostonian Society, 1971.

10 Byron Street, Boston Massachusetts

3 May 1976

To: Leslie Larson - City Conservation League

From: Mary VanMeter

Subject: 12, 14 -16 Carver Street

These four-story brick Federal row-houses located on the Easterly side of Carver Street between Boylston and Eliot Streets trace their origins to the early years of the young Republic. In the 1790's the Southerly edge of the Common was an area of vacant lots, carpenter shops and rope walks. Among the proprietors we find James Bolter as occupant and owner of a lot of land and a carpenters shop valued at \$ 600. His neighbor Isaac F. Davis owned "a lot of Marsh, 1 ropewalk thereon 620 feet by 20 wide" valued at \$ 3000 and also another lot. These lands were bounded South by Pleasant Street, East by the Common and by various proprietors at the other boundaries.¹ As the town grew, the original Shawmut peninsula was bursting at the seams and new land was needed for residences and commercial activity. Beacon Hill was cut down to fill in coves, Charles Bulfinch was designing mansions, warehouses, stores and was rebuilding and enlarging Faneuil Hall. Asher Benjamin and Peter Banner were designing new churches for growing congregations. Land was subdivided into lots, streets were laid out and houses were built.

In 1803 Mr. Isaac P. Davis, ropemaker sold his marsh - situated on the newly created Carver Street - to his neighbor James Bolter, housewright² who built No. 12 Carver and who in turn sold his house to Ebenezer T. Andrews, bookseller for \$ 3877 in 1807.³ Some of the land that Isaac Davis sold to James Bolter became the property of

Peleg Mann and Joseph Pierce bricklayers who built Nos. 14-16 on their double lot in 1806.⁴

As time went by more and more houses were built on Carver Street and nearby Park Square, requiring city amenities. Carver Street was paved in 1818 and lamps were installed in 1821.⁵ The area became a pleasant and fashionable place to live and as more and more business enterprises encroached on the Colonial South End many well-known Bostonians moved here. Among them were Dr. Samuel Cabot and Dr. John Phillips Reynolds who lived at 11 and 7 Park Square respectively. Towards the latter part of the 19th century the neighborhood again changed its character as entertainments of various ilk made their appearance. The Cabots backyard was separated only by a fence from a bordello on Carver Street and the sight of its occupants drying their hair, making obscene gestures and embarrassing proposals accompanied by derisive laughter made a lasting impression on young Godfrey Lowell Cabot and thereby assuring his future support of the New England Watch and Ward Society. William Morris Hunt had his studio on the corner at 1 Park Square and Boylston Street above a grocery store until 1879.⁶ 12-14-16 Carver had their share of nightclubs, restaurants and who knows what else in the course of years. In the period prior to World War I the Ellis Memorial owned No. 12 and maintained a Settlement House there.⁷

These miraculously surviving three Federal rowhouses are the last representatives of a bygone era in this district. Built of small old fashioned brick - now painted gray - laid in Flemish bond their pleasing proportions and human scale create a highly satisfying vista on the street and greatly enrich the physical environment. Restoration of the exteriors and adaption and remodelling the interiors to modern usage is a highly desirable and recommended goal.

Sources

1. United States Census of 1790. Boston.
2. Suffolk Deeds, Lib.205 Fol.146
3. Suffolk Deeds, Lib. 219 Fol.7
4. Suffolk Deeds, Lib. 218 Fol. 17
5. Selectmen's Minutes 1811-1822.
6. Walter Mait Whitehill "The Neighborhood of the Tavern Club 1630-1971"; Proceedings of the Bostonian Society, Annual Meetings 1970-71.
7. Building Department - City of Boston.

58 and 60

ADDRESS Charles St. So.* COR.NAME presentoriginalMAP No. 24N/12ESUB AREA TheatreDATE 1890's

style (no permit)

source ARCHITECT source BUILDER source OWNER originalpresentPHOTOGRAPHS 2 1/4 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) NO. OF STORIES (1st to cornice) 3 plus
(4 counting raised basements)ROOF flat cupola dormers noneMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.
PairBRIEF DESCRIPTION of Renaissance Revival brick rowhouses. #58 is red brick and has an entrance to the raised basement at offset right and principal entrance at offset left, stone door and window caps at the principal (1st) floor, keystone lintels (2nd floor) and leafy modillion cornice. #60 is yellow Roman brick, entrance to basement offset left and 1st floor offset right, door & window caps (1st) keystone lintels
EXTERIOR ALTERATION minor moderate drastic (2nd) leafy metal corniceCONDITION good fair poor LOT AREA #58- 1174
#60- 1043 sq. feetNOTEWORTHY SITE CHARACTERISTICS Originally part of a row. Neighborhood has lost its residential character; 20th c. office building to north, vacant land & parking to south. Howard Johnsons across the streetSIGNIFICANCE (cont'd on reverse) Pair of
modest Renaissance Revival rowhouses
now out of context because this part of
Carver St, now called Charles St So, is
no longer predominately residential

(Map)

(N) June, 1979

*originally Carver St.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) _____

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) _____

70-74 Charles St.

ADDRESS South * COR. NAME Boston Edison Substation (same)present originalMAP No. 24N/12E SUB AREA TheatreDATE 1923 Building permit
source ARCHITECT Bigelow & Wadsworth ""
source BUILDER Fred T. Lev & Co. Inc. ""
source OWNER Edison Electric Illuminating Co/ same
original presentPHOTOGRAPHS 2 1/3 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) electrical substationNO. OF STORIES (1st to cornice) equivalent to 5 in plus
height ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) stone concrete iron/steel/alum.BRIEF DESCRIPTION Symmetrical brick industrial building with some classical detailing in granite and cast stone used to define the windowless facade. Center arched entrance with metal door surrounded by concrete quoins, banded rustication at ground level, granite belt band between 2nd and 3rd levels, upper 3 levels divided into 5 bays by brick piers, brick corbel cornice.EXTERIOR ALTERATION (minor) moderate drasticCONDITION (good) fair poor LOT AREA 11,460 sq. feetNOTEWORTHY SITE CHARACTERISTICS Building fronts on both Warrenton and Charles St. South. Warrenton facade is nearly identical except it lacks the vents in the upper levels.SIGNIFICANCE (cont'd on reverse) Contributes to the area

(Map)

(N) June, 1979

*formerly Carver St.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)



76-82 Charles
 ADDRESS St. South* COR. _____
 NAME Milner Hotel/ Hotel Sumner
 present original
 MAP No. 24N/12E SUB AREA Theatre
 #76-80 1877 Building permit
 DATE #82 1895 Building permit
 remodelling-1924 source "
 #76-80 Appleton and Stephenson "
 ARCHITECT #82 C.A. Brown "
 source
 BUILDER #76-80 Otis Wentworth "
 source
 #76-80 Edwin B. Horn
 OWNER # 82 Ethel Hanson
 original present
 PHOTOGRAPHS 2 1/2 .79

TYPE (residential) single ^{#82} double row 2-fam. 3-deck tan (apt.) ^{#76-80}
 (non-residential)

NO. OF STORIES (1st to cornice) 5 plus _____

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick stone Ohio stone concrete iron/steel/alum.
 trim

BRIEF DESCRIPTION Combined Victorian apt. (#76-80) & single family (remodelled in 1924 with resulting classical accents.) 11-bay facade has rusticated concrete ground level, offset left main entrance, Greek wave band between 1st floor and brick upper stories, which feature stone sill and lintel courses and decorative iron balcony/fire escapes. Pressed metal 4-story oriel at #82 (offset right), copper leafy modillion cornice at #76-80,

EXTERIOR ALTERATION minor moderate - (drastic) 1) concrete rusticated 1st floor
 2) brick parapet above cornice
 CONDITION good fair poor LOT AREA 3928 sq. feet

NOTEWORTHY SITE CHARACTERISTICS _____

SIGNIFICANCE (cont'd on reverse) Built as an
 early apartment house or "family hotel,"
 the Hotel Sumner originally had two suites
 on each floor, an entrance and stairway
 "finished in marble and hard woods" and

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

"all modern conveniences."¹ The facade originally extended 71' from #76-80. #82 was added in 1895 as a 5-story, one-family house designed by architect C.A. Brown for Ethel Hanson.

In 1924 the entire building (#76-82) was extensively remodelled, probably to meet the more stringent fire and building codes. Concrete was added over the foundation and 4-8 " of rusticated cast stone (with 8-12" of brick backing) over the first story.

Architect of #76-80, Harris M. Stephenson (1845-1909) served as an apprentice to N.J. Bradlee before forming a partnership with Daniel Appleton in 1870 which continued until 1889. Stephenson designed buildings for the Adams Nervine Asylum, St. John's Episcopal Church in Jamaica Plain, many residences in Jamaica Plain, (where he himself lived,) and Murdock Hospital in the South End.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Contributes to the area

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

- 1) American Architect and Building News, Vol 2, June 16, 1877 p. v (small item in the text, no illus.)

ADDRESS 6-10 Eliot St. COR. Stuart
Carver

NAME	present	original

MAP No. 24N/12E SUB AREA Theatre

DATE 1933 Building permit 5/22/1933
source

ARCHITECT Harold R. Duffie " source

BUILDER Matthew Cummings Co " source

OWNER Frank J. McDonald
original present

PHOTOGRAPHS 2 1/5 .79



TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) lubritorium and office building

NO. OF STORIES (1st to cornice) 2 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION small gas station of no architecural interest

EXTERIOR ALTERATION minor moderate drastic

CONDITION good (fair) poor LOT AREA 648 sq. feet

NOTEWORTHY SITE CHARACTERISTICS

SIGNIFICANCE. (cont'd on reverse)

Does not contribute architecturally

(Map)

(M) June, 1979

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architactural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 50-52 Eliot St. COR. 3 Broadway

NAME Sarni Cleaning
present original

MAP No. 24N/12E SUB AREA Theatre

DATE 1923 Building permit 2/26/1923
source

ARCHITECT J.D. Leland & Co. "
source

BUILDER not listed on permit
source

OWNER Lucinda E. Shaw
original present

PHOTOGRAPHS 3 2/5 .79



TYPE (residential) single double row 2-fam. 3-deck ten apt.
 (non-residential) stores and offices

NO. OF STORIES (1st to cornice) 3 plus

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
 (Other) brick stone trim concrete iron/steel/alum.

BRIEF DESCRIPTION Small Classical Revival commercial building

EXTERIOR ALTERATION minor moderate drastic storefront modernized

CONDITION good fair poor LOT AREA 796 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Only building on isolated traffic island.

Scheduled to be demolished for planned State Transportation Building.

SIGNIFICANCE (cont'd on reverse)

Does not contribute architecturally

(Map)

Moved; date if known _____

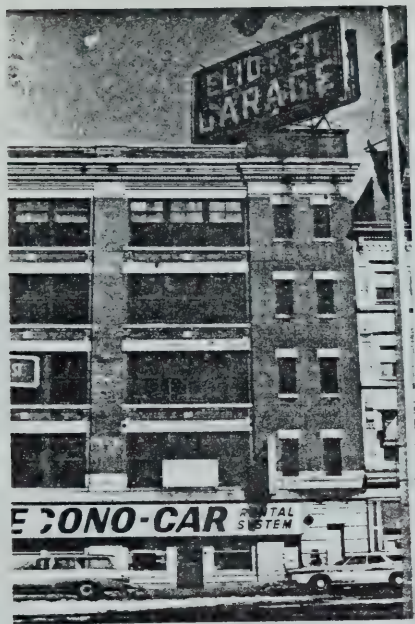
Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 3-15 Eliot St. COR. _____NAME Eliot Street Garage
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1917-1922 Atlas
sourceARCHITECT _____
sourceBUILDER _____
sourceOWNER Eliot St. Garage Co/
original presentPHOTOGRAPHS 2 1/5, 6 1/3, 2/3 .79.TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) parking garageNO. OF STORIES (1st to cornice) 5 plus -ROOF flat cupola - dormers -MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) stone (concrete) trim iron/steel/alum.

BRIEF DESCRIPTION

9-bay Classical Revival garage, rising brick piers and recessed brick spandrels with concrete sill and lintel courses, concrete dentil cornice and brick parapet.

EXTERIOR ALTERATION minor (moderate) drastic _____

CONDITION (good) fair poor _____ LOT AREA 26,864 sq. feetNOTEWORTHY SITE CHARACTERISTICS On site of proposed State Transportation Building

SIGNIFICANCE (cont'd on reverse) _____

Example of common early 20th century

utilitarian commercial building type.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)



Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Scheduled to be demolished, 1979.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 21-27 Eliot St. COR.

NAME _____

present

original

MAP No. 24N/12ESUB AREA TheatreDATE 1874-1883

Atlas (no permit)

source

ARCHITECT _____

source

BUILDER _____

source

OWNER _____

original

present

PHOTOGRAPHS 11a 2/3, 6 3/1 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 2 (originally 4) plus _____ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone (trim) concrete iron/steel/alum.BRIEF DESCRIPTION 4-bay 19th century commercial building with some panel brick details, particularly the second floor window lintels and sawtooth banding over level 2.EXTERIOR ALTERATION minor moderate drastic missing upper two stories
remodelled storefrontCONDITION good fair poor _____ LOT AREA 3100 sq. feetNOTEWORTHY SITE CHARACTERISTICS On site of proposed State Transportation Building

SIGNIFICANCE (cont'd on reverse) _____

Building has lost its architectural

(Map)

integrity.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) _____

Scheduled to be demolished, 1979

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) _____

ADDRESS 29 Eliot St. COR. Carver St.NAME Hillbilly Ranch
present originalMAP No. 24N/12E SUB AREA TheatreDATE post-1950
sourceARCHITECT
sourceBUILDER
sourceOWNER
original presentPHOTOGRAPHS 6 3/2.79TYPE (residential) single double row 2-fam. 3-deck ten apt.
non-residential restaurantNO. OF STORIES (1st to cornice) 1 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION non-descript modernEXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor LOT AREA 799 sq. feetNOTEWORTHY SITE CHARACTERISTICS On site of proposed State Transportation BuildingSIGNIFICANCE (cont'd on reverse)
Does not contribute architecturally

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architactural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

To be demolished, 1979

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 11-13 Essex COR. _____NAME _____
present originalMAP No. 24N/12E SUB AREA Theatre
probablyDATE 1871 City Directories
source (see significance
(no permit) section)ARCHITECT _____
sourceBUILDER _____
sourceOWNER David Sears/
original present
Wm. J. Fitzgerald, mtgeePHOTOGRAPHS 7 1/2, 9 3/2, 3/3 .79 .Ward 3. Parcel # 4967 UTM#19/330080/4690710TYPE residential single double row 2-fam. 3-deck ten apt.
non-residential store on 1st 2 floors, residence on 3rdNO. OF STORIES (1st to cornice) 3 plus _____ROOF flat cupola _____ dormers _____MATERIALS wood
Frame clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone _____ concrete iron/steel/alum.

BRIEF DESCRIPTION Small-scale 3-bay 19th century commercial bldg. with wood facade designed to imitate cast iron construction. Chamfered wood piers, recessed wood spandrels. Piers terminate in 3-centered arches at level 3, followed by Italianate-style cornice supported by brackets at each side.

EXTERIOR ALTERATION minor moderate drastic altered storefront, minor
fire-damaged, deteriorating, spandrel & window changesCONDITION good fair poor open to LOT AREA 1796 sq. feet
the weatherNOTEWORTHY SITE CHARACTERISTICS Part of architecturally-notableensemble including #11-31 Essex and the Liberty Tree BlockSIGNIFICANCE (cont'd on reverse) This small, fragilbuilding is highly significant as the onlysurviving 19th century wood-facaded commerciabuilding in Boston's central business districIts preservation is critical not onlybecause of its architectural importance but

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	<u>X</u>	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

also because of its design contribution to the Essex streetscape and the "Liberty Tree" district.

Before the Great Fire of 1872, wooden commercial buildings were still fairly common in the downtown area. The vertical orientation and thin chamfered piers of this rare example indicate that it was designed as a wood imitation of the more expensive cast iron storefronts popular at the time. The building has experienced some changes--the ground floor alteration changes in the width of the spandrels, and changes in the second floor window glass arrangement--but otherwise is remarkably intact, although badly deteriorating.¹

The land at 11-13 Essex was purchased in 1860 by David Sears, wealthy merchant who built the adjacent Liberty Tree Block in 1850. The estimated date of the wooden store, 1871, is based on the fact that in that year Waterman's & Co. moved from 5-7 Essex (the Liberty Tree Block) to 11-13. Waterman's was a kitchen supply store owned by Nathaniel Waterman, tinsmith which sold, among other items, "water coolers, ice cream freezers, ice crushers, and refrigerators."³ An insurance report of 1877 describes the bldg. use as mercantile on floor 1 & 2 and residential on the 3rd.¹

Waterman's continued at the same address from 1871 to 1905, after which the bldg. housed a succession of restaurants including Kings, the New Premier Cafeteria, Essex Food Shop, and Woodbine Cafe.
Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Liberty Tree" district

Building is presently vacant, damaged by fire, and open to the weather.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Student paper for Prof. Sekler's course at Harvard University, on file at Carpenter Center. (includes drawings of the elevation, floor plans, and photographs and drawings of the original elevation showing window and spandrel changes.)
2. Boston City Directories, 1869-1871.
3. Advertisement from the 1870's, reproduced in student paper for Prof. Sekler's class.

ADDRESS 15-17 Essex St. COR.

NAME _____

present

original

MAP No. 24N/12E SUB AREA TheatreDATE 1875 Building permit 6/30/1875

source

ARCHITECT attributed to Cummings and Sears
on the basis of style¹ (no architect
source listed on permit)BUILDER William M. Rumery & Co (permit)

source

Frank H. Shapiro, Trus.OWNER Atherton T. Brown / 15 Essex St.

original

present

PHOTOGRAPHS 11a 4/3, 7 1/3 .79Ward 3, Parcel # 4968 UTM#19/330080/4690710TYPE (residential) single double row (2-fam) 3-deck ten apt.
(non-residential) commercial on lower floorsNO. OF STORIES (1st to cornice) 4 plus _____ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick (stone) freestone concrete iron/steel/alum.BRIEF DESCRIPTION Well-detailed polychrome High Victorian Gothic mercantile
building largely intact except at storefront level; single second floor
bay with decorative cast iron mullions, level 3 and 4 are four bays wide
and feature polychrome carved stone banding, window chamfering, and
Gothic motifs such as the Tudor arch, trefoil, quatrefoil and buttress.EXTERIOR ALTERATION minor (moderate) drastic storefront heavily altered. 2
windows added at level 2CONDITION (good) fair poor LOT AREA 1496 sq. feetNOTEWORTHY SITE CHARACTERISTICS Part of architecturally notable emsemble
including #11-31 Essex and the Liberty Tree BlockSIGNIFICANCE (cont'd on reverse) This building
and the nearby Y.M.C.U., also dating from
1875, are the theatre area's finest examples
of polychrome High Victorian Gothic,
significant in their intact quality, fine
detailing, subtle use of texture and
material, and relative rarity as an
architectural style.Both buildings were erected in the 21st
year building boom which followed the Great

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

Fire of 1872. The first two floors at 15-17 Essex were intended for commercial use and the upper two for dwelling space for two families. Beginning in 1880 the building housed Stern & Co, sewing machine dealers who served as Boston agents for Remington and other models and also sold shuttles, bobbins oil and related sewing articles. The company stayed at this location through the 1910's, after which the building housed a restaurant and, from 1933 to the present, the Essex Liquor Store.

The building permit does not list an architect. The building has been attributed to Cummings and Sears on the basis of style, particularly the similarity of detailing to the 1868 Sears Building (since demolished) including the flatness of the facade and use of inset stone carvings between window arches and cornices and above pilasters.¹ Charles Amos Cummings (1833-1906) and Willard T. Sears (1837-1920) were very active during the period just after the Great Fire and designed buildings of similar distinction including the Hotel Boylston and Mason & Hamlin building on Tremont, both in the theatre area and both since destroyed, as well as the New Old South Church in the Back Bay. The association of this building with Cummings and Sears has yet to be documented, however.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Liberty Tree" district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Student paper for Prof. Sekler, on file at Carpenter Center, Harvard University.

ADDRESS 19-21 Essex St. COR. Hersey Place

NAME

present

original

MAP No. 24N/12ESUB AREA Theatre

original Greek Revival bowfront- 1840's

DATE present facade- post 1928

source

ARCHITECT

source

BUILDER

source

Rocco Staffier

OWNER

19 Essex St.

original

present

PHOTOGRAPHS 7 1/4, 9 2/6 .79

Ward 3, Parcel #4969 UTM#19/33080/4690710

TYPE (residential) (single) double row 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 3 plus 1/2ROOF gable across cupola - dormers -MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) stone (concrete) iron/steel/alum.

BRIEF DESCRIPTION 20th century concrete Gothic facade with classical accents covering 19th century Greek Revival gable across bowfront house. "Modern" mid-20th c. storefront; upper 2 floors divided into 3 bays by pilaster strips which flair at the roofline. Second floor windows have cast metal pedimented lintels, 3rd floor windows have crenelations at sill & lintel level and garlands over each window, roof appears flat but is gable across

EXTERIOR ALTERATION minor (moderate) - (drastic) To Greek Revival bowfront - drastic to present facade- moderateCONDITION (good) fair poor LOT AREA 1500 sq. feetNOTEWORTHY SITE CHARACTERISTICS Part of architecturally notable ensemble
(suggested)extending to #31 Essex. "Liberty Tree District"SIGNIFICANCE (cont'd on reverse) Greek Revival bowfront
hidden by facadeidiosyncratic 20th century concrete Gothic,

(Map)

which contributes to the variety of the"Liberty Tree" district.During the late 19th century, the

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Greek Revival dwelling was used as a Turkish Bath operated by John P. Jones and Geo. F. Adams. In the 1867 lease, 19 Essex--described as a brick dwelling house--was leased for \$2200 annually for 10 years. Jones and Adams also leased a second brick dwelling at 17 Essex, no longer extant.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Part of suggested "Liberty Tree" National Register District

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Suffolk County Registry of Deeds, Book 923, page 11

ADDRESS 25-31 Essex St. COR. Hersey Pl (alley)NAME Essex Hotel
present originalMAP No. 24N/12E SUB AREA TheatreDATE probably 1881 Deeds & City Directory
source (no permit)ARCHITECT _____
sourceBUILDER _____
#25-27 Eliz. Eldridge source Marion M. Fox
OWNER #29-31 Warren Sherbourne/ 31 Essex St.
original presentPHOTOGRAPHS 9 2/5, 7 1/6 .79Ward 3, Parcel # 4974 UTM#19/330080/4690710TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) hotelNO. OF STORIES (1st to cornice) 4 plus 1
6 metal segmental
ROOF mansard, scalloped cupola - dormers headed dormers on
slates Essex, 5-7 on Herse
MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.BRIEF DESCRIPTION 6-bay High Victorian Gothic structure in monochrome
Nova Scotia stone. Ground level obscured by large modern sign, 2nd floor
segmental-arched lintels, 3rd & 4th fl. 4-center arched lintels, all lintels project and continue as lintel courses, belt courses also divide stories. Building terminates with metal cornice bracketed along the Hersey facade.

EXTERIOR ALTERATION (minor) - (moderate) drastic storefront obscured or altered

CONDITION good (fair) poor LOT AREA 5811 sq. feetNOTEWORTHY SITE CHARACTERISTICS Part of "Liberty Tree" area

(Map)

SIGNIFICANCE (cont'd on reverse) This fine
example of the High Victorian Gothic style,
probably built as a hotel, contributes
to the "Liberty Tree" area by serving as the
visual terminus to a row of notable 19th c.
small-scale commercial
buildings along Essex St.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

The building may have been constructed in 1881. In that year Warren Sherbourne purchased half of the property, at #29-31;¹ that same year the Essex Hotel is first listed in the Boston City Directory. Since there was already a building on Sherbourne's new property, it is impossible to determine for certain whether he built a new hotel or converted an earlier building. In 1888 Sherbourne purchased the other half of the property, #25-27, from Elizabeth Eldridge subject to a lease to George Mark, proprietor of the Essex Hotel

The building continued in use as a hotel through the 20th century. In the first decade of the 20th it was the Continental; in the 20's it was the St. Regis.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Liberty Tree" district.

Building appears vacant and is for sale.

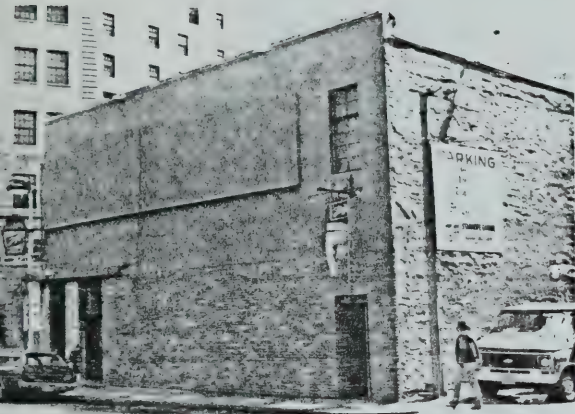
Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Suffolk County Registry of Deeds, Robert C. Waterston, grantor, Warren Sherbourne, grantee. 1540/357, 1544/366, 1682/69

BOSTON LANDMARKS COMMISSION

Building Information Form Form No. _____ Area CBDADDRESS 41-45 Essex St. COR. 3 Harrison AveNAME _____
present original

MAP No. _____ SUB AREA _____

DATE post-1950
sourceARCHITECT _____
sourceBUILDER _____
sourceOWNER _____
original presentPHOTOGRAPHS 9 2/4 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) restaurant and barNO. OF STORIES (1st to cornice) 2 plus _____

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION non-descript modern

EXTERIOR ALTERATION minor moderate drasticCONDITION good fair poor LOT AREA 2018 sq. feet

NOTEWORTHY SITE CHARACTERISTICS _____

SIGNIFICANCE (cont'd on reverse) _____

Does not contribute architecturally

(Map)

Moved; date if known _____

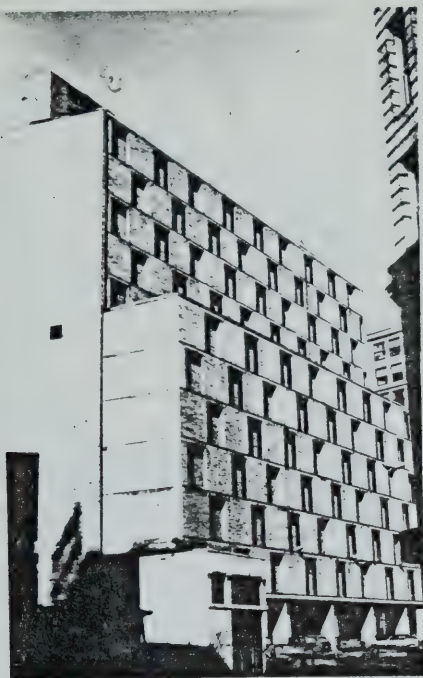
Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)



ADDRESS 34 Harrison Ave. Extension Hayward Pl. COR. Norfolk Pl.
NAME Hayward Place Parking Garage (same)
present original
MAP No. 24N/12E SUB AREA Theatre
DATE 1956 Building Dept. records
source (no permit)
ARCHITECT Wm. Nelson Jacobs Assoc. Inc.
source
BUILDER _____
source
OWNER City of Boston (same)
original present
PHOTOGRAPHS 2 3/3, 3/6 .79

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) parking garage

NO. OF STORIES (1st to cornice) 12 plus _____

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION 1950's modern parking garage in yellow brick

EXTERIOR ALTERATION minor moderate drastic _____

CONDITION good fair poor _____ LOT AREA est. 12,000 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Directly south of planned Lafayette Place development.

SIGNIFICANCE (cont'd on reverse) _____

Does not contribute architecturally

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 19-25 Harrison Ave COR. NAME /Rear of Pray Building
present originalMAP No. 24N/12E SUB AREA Theatre
Building permit 3/11/1891 for
DATE 1891 646-658 Washington St.
sourceARCHITECT Winslow & Wetherell " "
sourceBUILDER Woodbury & Leighton Damrell. p. 92
sourceOWNER John H. Pray Sons & Co./
original presentPHOTOGRAPHS 8 2/2 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) commercialNO. OF STORIES (1st to cornice) 5 plus ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles (stucco) asphalt asbestos alum/vinyl
(Other) (brick) stone concrete iron/steel/alum.BRIEF DESCRIPTION 6-bay Panel Brick/Queen Anne commercial building, brick with brownstone trim, now stuccoed over and heavily altered at 1st and 2nd floor. Rectangular windows at level 2 and 4, hooded segmental windows at level 3, stick-type decoration along stepped parapet, brick corbel corniceEXTERIOR ALTERATION minor moderate (drastic) heavily altered 1st 2 floors
stucco over entire facade, (1958)CONDITION (good) fair poor LOT AREA 2726 sq. feetNOTEWORTHY SITE CHARACTERISTICS Rear facade of Pray Building at 646
Washington St.SIGNIFICANCE (cont'd on reverse) Although19-25 Harrison was built as the rear

(Map)

facade of the Pray Building on Washington(see form for 646 Washington). architectsWinslow & Wetherell gave the elevation a

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

free-form panel brick/Queen Anne treatment which unfortunately has been largely obscured by later stuccoing. Removal of the stucco would greatly enhance the character of the upper 3 floors.

The 1895 Atlas indicates conclusively that the Pray Building of 1891 extended all the way through the block and, on the Harrison Ave side, replaced the earlier Harrison School. The Pray Building housed one of the nation's largest carpet companies as well as other offices. In 1911 Clarence Blackall converted part of the building to the Olympia (now Pilgrim) Theatre, and, at the same time, the Harrison Ave side was converted into a hotel, which opened in 1912 as the "Hotel Maxim" but did not outlast the decade.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) _____

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) _____

1895 Atlas, City Directories, building permit for 646-658 Washington



27-39
ADDRESS Harrison Ave COR. 42 Beach St.
NAME Demmon Building (same)
present original
MAP No. 24N/12E SUB AREA Theatre
DATE 1908-9 Building permit 12/1/1908
source
ARCHITECT C.H. Blackall "
source
BUILDER Whidden & Co. "
source
OWNER Fannie E. Morrison/
original present
PHOTOGRAPHS 8 2/1 .79

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) mercantile

NO. OF STORIES (1st to cornice) 8 plus _____

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone trim concrete iron/steel/alum.

7 X 4 bay
BRIEF DESCRIPTION early 20th century pier and spandrel brick commercial building with "tapestry brick" geometric accents. Elevated stone first story with 3 main entrances along 7-bay Harrison Ave. facade. Plain stone belt band between 1st and upper 7 brick stories, which feature 7-story vertical piers terminating in stilted segmental arches with stone key-stones; recessed spandrels; paired windows; granite composite cornice;
EXTERIOR ALTERATION minor moderate drastic brick parapet

CONDITION good fair poor _____ LOT AREA 8172 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Corner site with corner marked by slight chamfering

SIGNIFICANCE (cont'd on reverse) Notable example of early 20th century brick commercial architecture by prominent Boston architect Clarence Blackall, characterized by a verticality and use of geometric rather than classical ornament which anticipates Art Deco.

(Map)

Built by Fannie Morrison and named for her father, Daniel Demmon, the building was originally leased to the John R. Ainsley Co

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

wholesale dry goods dealers specializing in hosiery and underwear. The basement through 4th floor were to be used for display and sale of goods, the 5th and 6th for storage and 7th and 8th for shipping and packing.¹

With this move the Ainsley Co, previously located on Chauncy St, became the first wholesale dry goods store to locate south of Essex St. in what was then Chinatown.¹

According to contemporary newspaper accounts, the aim of the architect in designing the building was to maximize window space by using steel frame construction and making the piers as narrow as possible. Expected cost of the building, exclusive of land, was \$300,000. Architect Clarence Blackall senior partner in the firm of Blackall, Clapp & Whittemore, was known for his technical advancement and had designed Boston's first steel frame building, the Carter/Winthrop Building of 1894. Blackall designed many fine buildings in the theatre area including six theatres (the Modern, Pilgrim/Olympia, Publix/Gayety, Colonial, Music Hall/Metropolitan and Wilbur) as well as the Little and White Buildings and Hotel Avery.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Globe, 12/5/1908, p. 7



61-71

ADDRESS Harrison Ave COR. 31-37 Beach

NAME present Francis Building
original

MAP No. 24N/12E SUB AREA Theatre

DATE 1911 Building Permit 10/9/1911
source

ARCHITECT John C. Spofford "
source

BUILDER not listed on permit
source

OWNER W. Stanley Tripp
original present

PHOTOGRAPHS 8 3/1 .79

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) "retail stores" (permit)

NO. OF STORIES (1st to cornice) 11 plus

ROOF	flat	cupola	dormers
------	------	--------	---------

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION 6 X 6 bay Classical Revival pier and spandrel commercial building with cut-off corner creating additional bay and main entrance. 2-story stone storefront; upper 9 floors of tan brick piers, recessed brick spandrels, Chicago windows (levels 3-5) and small multi-paned windows (levels 7-11). Cartouches and fluting along entablature; cornice removed.

EXTERIOR ALTERATION minor moderate drastic removal of cornice

CONDITION good - fair poor LOT AREA 7193 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Rhomboid in shape to suit irregular corner
site.

SIGN IF ICANCE

Solidly-constructed "loft"-type building,
probably for dry goods^{use,} typical of the
large commercial buildings being erected
in the Chinatown area in the first two
decades of the 20th century. (see also

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Architect John C. Spofford (b. 1854) trained in the offices of Henry Preston and Sturgis & Brigham, was in partnership with Charles Brigham for 20 years, and then practiced under his own name after 1892. With Brigham he did large public buildings in Boston and New England including Memorial Hall in Belfast, Maine, the public library and town hall in Fairhaven, Mass, City Hall in Lewiston, Maine and presbyterian church in Roxbury. On his own he designed the City Hall in Bangor, Maine and Masonic Hall in Augusta. ¹

Owner W. Stanley Tripp was in real estate in Boston.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) _____

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) _____

1. Withey, Biographical Dictionary of American Architects, p. 565
2. Richard Herndon, Boston of Today, 1892, p. 401

ADDRESS 75 Harrison Ave COR. _____NAME _____
present originalMAP No. 24N/12E SUB AREA TheatreDATE pre-1874 Atlas (no permit)
sourceARCHITECT _____
sourceBUILDER _____
sourceOWNER _____
original presentPHOTOGRAPHS 2 2/4, 8 3/5 .79TYPE (residential) (single)? double row 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 4 plus _____ROOF flat cupola _____ dormers _____MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) stone _____ concrete iron/steel/alum.

BRIEF DESCRIPTION Small-scale 3-bay brick 19th century structure with modern storefront, 2nd story cast iron 4-bay window unit with fluted pilasters and metal entablature, upper stories feature rectangular stone sills and lintels, cornice removed.

EXTERIOR ALTERATION minor (moderate) - (drastic) storefront alterations, removal of cornice (prob. orig. 3 1/2 stories)CONDITION (good) fair poor _____ LOT AREA 1313 sq. feetNOTEWORTHY SITE CHARACTERISTICS Part of group of five 2-4 story brick 19th c. commercial and residential buildings from 75 to 99 Harrison Ave.SIGNIFICANCE (cont'd on reverse) Probably a3 1/2 story Greek Revival rowhouse altered

(Map)

for commercial use in late 19th century.

(N) June, 1979

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 77 Harrison Ave COR. NAME

present

original

MAP No. 24N/12E SUB AREA Theatre

c. 1830 - 1840

DATE remodelled 1919 alteration permitsource of 1919 ¹ARCHITECT

source

BUILDER

source

OWNER

original

present

PHOTOGRAPHS 8 3/4, 2 ²/5 .79TYPE (residential) (single) double row 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 4 (orig. 3 1/2) plus ROOF flat (orig. gable) cupola dormers MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) stone concrete iron/steel/alum.

BRIEF DESCRIPTION Earlier gable-across building rebuilt in 1919 in "tapestry brick" style; one bay in width with brick piers and spandrels in same plane, concrete geometrical accents, storefront unchanged since 1919 remodelling.

EXTERIOR ALTERATION minor moderate drastic minor changes since 1919
drastic changes in original bldgCONDITION good (fair) poor LOT AREA 1429 sq. feetNOTEWORTHY SITE CHARACTERISTICS Part of ensemble of small-scale early
buildings from 75 to 99 Harrison AveSIGNIFICANCE (cont'd on reverse) According to
alterationbuilding permits, the original structure

(Map)

was 3 1/2 stories with a pitched, shingledroof. In 1919 a permit was taken out to" build new front, straighten out roof and

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 79 Harrison Ave COR. _____

NAME _____

present

original

MAP No. 24N/12E SUB AREA TheatreDATE c. 1830 -40 style (no permit)

source

ARCHITECT _____

source

BUILDER _____

source

OWNER _____

original

present

PHOTOGRAPHS 2 2/6, 8 3/3 .79TYPE residential single double row 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 3 plus -ROOF gable across cupola none dormers noneMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.
common bond

BRIEF DESCRIPTION Small-scale 3-bay brick Greek Revival with minimal detailing. Intact Queen Anne storefront with large plate glass windows and small square lights above; flat brick arches over 2nd floor windows, brick block cornice.

EXTERIOR ALTERATION minor moderate drastic Q.A..storefrontCONDITION good fair poor _____ LOT AREA 1647 sq. feetNOTEWORTHY SITE CHARACTERISTICS Part of ensemble of 2-4 story early 19thc. buildings from #75-99 Harrison Ave

SIGNIFICANCE (cont'd on reverse) _____

(Map)

Appears to be a Greek Revival residential
building, probably one of a row with #75
and #77 Harrison, altered in the late 19th
to accomodate a store on the ground level.

(N) June, 1979

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) _____

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) _____

ADDRESS 81-83 Harrison COR. Knapp

NAME

presentoriginalMAP No. 24N/12ESUB AREA TheatreDATE pre-1874

Atlas (no permit)

(est. 1860)source

ARCHITECT

source

BUILDER

source

OWNER

originalpresentPHOTOGRAPHS 2 1/1, 8 3/2 .79TYPE residential single double row 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 3 plus 1ROOF slate mansard cupola - dormers 3 gable-front
dormers at front,
3 at sideMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.
(common bond)BRIEF DESCRIPTION 3 X 3 bay Mansard with stone band separating altered
storefront from intact brick upper stories, which feature rectangular
stone lintels and a rectangular wooden oriel at level 2. Building
terminates with a sawtooth cornice, wooden dormers have carved detailingEXTERIOR ALTERATION minor moderate drastic storefrontCONDITION good fair poor LOT AREA 1631 sq. feetNOTEWORTHY SITE CHARACTERISTICS Corner site, part of ensemble of small 2-4
story mid-19th c. buildings extending from 75-99 Harrison Ave.

SIGNIFICANCE (cont'd on reverse)

One of the theatre area's few mansard

(Map)

residences, in good state ofpreservation.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 91-99 Harrison COR. 40-44 Kneeland
NAME Knapp

present original

MAP No. SUB AREA

DATE
 source

(Photo)

ARCHITECT
 source

BUILDER
 source

OWNER
 original present

PHOTOGRAPHS

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential)

NO. OF STORIES (1st to cornice) plus

ROOF cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION

See form for 40-44 Kneeland

EXTERIOR ALTERATION minor moderate drastic

CONDITION good fair poor LOT AREA sq. feet

NOTEWORTHY SITE CHARACTERISTICS

SIGNIFICANCE (cont'd on reverse)

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

eminent 19th century Boston architect and, because of its location on a narrow dead-end alley, does not make an important contribution to the downtown streetscape. The building was clearly intended as a utilitarian structure erected on a site which did not require an impressive public facade. The building is nicely proportioned and does include notable details such as the rockfaced granite sills and lintels, but the over-all impression is of a building without architectural pretensions, mared by a network of firescapes across the front.

Gridley James Fox Bryant (1816-1899), distinguished 19th c. Bos and New England architect with the largest and most prosperous practice of his day, is best known for works such as the Charles St. Jail, old City Hall, Boston City Hospital, and numerous commercial structures in the Central Business District.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Building permit is filed in the packet for 2-24 Avery St.

ADDRESS 5 Knapp St. COR. NAME present originalMAP No. 24N/12E SUB AREA TheatreDATE probably 1835-1839 Deeds 2
sourceARCHITECT
sourceBUILDER
sourceOWNER Thomas Holland/ Harry Yee et. al.
original present
5 Knapp St.PHOTOGRAPHS 8 4/5, 4/6 .79Ward 3, Parcel # 4958 UTM#19/330140/4690600TYPE residential single double row 2-fam. 3-deck ten apt.
(non-residential) NO. OF STORIES (1st to cornice) 4 (orig. 3½) plus ROOF flat (orig. gable cupola dormers orig. at least
across one dormerMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.
common bond

BRIEF DESCRIPTION Greek Revival dwelling with later 2-story pressed metal storefront and roof changes. Principal architectural feature is the 4-bay metal window unit at level 2 with its fluted pilasters and dentil cornice. Upper brick stories are unadorned, no sills, lintels or cornice treatment.

EXTERIOR ALTERATION minor moderate - drastic roof raised from 3½ to 4 stories
in 1961. Storefront probably
late 19th century.CONDITION good fair poor LOT AREA 1281 sq. feetNOTEWORTHY SITE CHARACTERISTICS One of two small-scale early 19th c. dwellings
along narrow secondary street between two large brick lofts. Part of
Beach/Knapp loft areaSIGNIFICANCE (cont'd on reverse) Like the
adjacent #7 Knapp, this Greek Revival
dwelling is not a distinguished example of
its style, particularly because of the
raised roof, but does contribute to the
19th c. character of the Beach/Knapp area.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	<u>X</u>				

Significance (include explanation of themes checked above)

When it was laid out in 1812, this part of Knapp St. was called Newton Place. Originally the houses were wooden but by the 1830's they were being replaced by modest brick row houses. The present 5 Knapp St. was probably built in the last half of that decade, since 1839 deeds describe the purchase of a piece of land to provide a rear passageway to two brick houses, probably 3 and 5 Knapp. The two houses were owned by Thomas Holland, a "wharfinger" or manager of a commercial wharf who lived nearby on Beach St, a convenient location to the wharves along Front St. (now Harrison Ave). He eventually bequeathed the houses to his children, and #5 was occupied by his son William and daughter-in-law Rebecca.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Beach/Knapp" district.

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Suffolk County Registry of Deeds, Book 241, p. 128
2. " Book 443, p. 217
3. The two houses appear on an 1859 plot plan, Book 860, p. 248
4. Building Dept. records

ADDRESS 7 Knapp St. COR. _____NAME _____
present originalMAP No. 24N/12E SUB AREA TheatreDATE probably 1835 Deeds² _____
sourceARCHITECT _____
sourceBUILDER _____
source
Chun Hon Yung FR 4/5OWNER Joseph Blanchard/
original presentPHOTOGRAPHS 8 4/5, 4/6 .79Ward 3, Parcel # 4957 UTM# 19/330140/4690600TYPE residential single double row 2-fam. 3-deck ten apt.
(non-residential) _____NO. OF STORIES (1st to cornice) 3 plus _____ROOF gable across cupola - dormers noneMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone _____ concrete iron/steel/alum.BRIEF DESCRIPTION 3-bay Greek Revival with offset left entrance;
polygonal bay at 2nd story; brick sills & no lintels on 3rd floor
windows, no cornice treatment.EXTERIOR ALTERATION minor moderate - drastic storefront _____CONDITION good fair poor _____ LOT AREA 1100 sq. feetNOTEWORTHY SITE CHARACTERISTICS Narrow secondary street. One of two early
19th c. residential buildings in area of large brick lofts. Part of
the Beach/Knapp "loft" area.SIGNIFICANCE (cont'd on reverse) This smallGreek Revival dwelling is not a distinguishedexample of its style but does contributeto the 19th century character of theBeach/Knapp St. area.

(Map)

(NRD/C) June, 1979

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

The house appears to have been built in 1835. In that year Joseph Blanchard, a trader whose business was located in the Boylston Market¹, took out a mortgage of \$1000 on the property². At the same time Blanchard purchased for \$75 half of the northerly wall of the adjoining brick dwelling owned by Alice Wakefield, a singlewoman.² Blanchard appears to have rented the house.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Beach/Knapp loft district"

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston City Directory, 1835

2. Suffolk County Courthouse, Book 386, p. 186-187

ADDRESS 9-23 Knapp St. COR.

NAME

presentoriginalMAP No. 24N/12ESUB AREA TheatreDATE 1889 Building permit 6/3/1889

source

ARCHITECT Shepley, Rutan & Coolidge

source

BUILDER Norcross Brothers

source

R & I Realty Corp.OWNER Andrew G. Weeks/

original

present

PHOTOGRAPHS 2⁶/1, 9⁴/2, 4/3 .79.

Ward 3, Parcel #4956, UTM#19/330140/4690600

TYPE (residential) single double row 2-fam. 3-deck ten apt.

(non-residential) "mercantile" and one store (permit)

NO. OF STORIES (1st to cornice) 6 plusROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl

(Other) brick stone brownstone concrete iron/steel/alum.

Victorian Commercial Style/trim

BRIEF DESCRIPTION [^] Romanesque Revival commercial building rhomboid in shape to suit curve of Knapp St, with two facades organized into a total of 6 principal bays through the use of brick piers which terminate in rowlock arches at level 4, creating an arcaded effect. Paired windows, brick banding between levels 5 & 6, brick corbel cornice.

EXTERIOR ALTERATION minor moderate drastic altered storefront, 5th floor windows blockedCONDITION good fair poor LOT AREA 4726 sq. feetNOTEWORTHY SITE CHARACTERISTICS Rhomboid shape follows curve of Knapp St.Bldg shares rear wall with #25-29 Beach, also erected by Andrew G. WeeksSIGNIFICANCE (cont'd on reverse) Along withthe nearby structures at 17-23 and 25-29Beach St. this building by the distinguishedBoston firm of Shepley, Rutan & Coolidgeis significant as one the the area's bestexamples of the late 19th c. brick "loft."

(Map)



Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	X	Exploration/ settlement	_____	Science/ invention	_____
The Arts	_____	Industry	_____	Social/ humanitarian	_____
Commerce	_____	Military	_____	Transportation	_____
Communication	_____	Political	_____		
Community/ development	_____				

Significance (include explanation of themes checked above)

The original owner, Andrew G. Weeks, was a co-partner with W.B. Potter in a large and influential wholesale drug business¹ founded in 1851 and located at 360 Washington St. It is not known whether this building and Week's other building at 25-29 Beach were used in connection with his business or were unrelated real estate ventures. The buildings on Beach and Knapp share a common rear wall.

Like the Shepley, Rutan and Coolidge building at 17-23 Beach erected by Week's son W.B.P. Weeks in 1906, the design of 9-23 Knapp is graceful in proportion and pleasing in its simplicity. The overall organization of the two facades into a series of multi-story arches is reminiscent of the work of the firm's predecessor, H.H. Richardson. The best known works of Shepley, Rutan & Coolidge include the Ames Building (1892), South Station and Back Bay stations (1900), Brown University Library and Harvard Medical School.²

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

National Register: Part of suggested "Beach/Knapp" district

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Richard Herndon, Boston of Today, 1892, p. 440
2. Withey, Biographical Dictionary of Am. Architects, p. 136

ADDRESS 16-18 Kneeland COR. Knapp

NAME _____

presentoriginalMAP No. 24N/12 ESUB AREA TheatreDATE post-1950source

ARCHITECT _____

source

BUILDER _____

source

OWNER _____

originalpresentPHOTOGRAPHS 2 6/2 '79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) storeNO. OF STORIES (1st to cornice) 1 plus _____ROOF flat cupola _____ dormers _____MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone _____ concrete iron/steel/alum.BRIEF DESCRIPTION Non-descript modern

EXTERIOR ALTERATION minor moderate drastic _____

CONDITION good fair poor _____ LOT AREA 800 sq. feetNOTEWORTHY SITE CHARACTERISTICS Corner site

SIGNIFICANCE (cont'd on reverse) _____

Does not contribute architecturally

(Map) _____

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 24 Kneeland St COR. Knapp

NAME

presentoriginalMAP No. 24N/12E

SUB AREA

TheatreDATE present facade dates to 1953 (permit)
source

ARCHITECT

source

BUILDER 1953 work done by Folsom Const. Co.
sourceOWNER White Tower Management
original presentPHOTOGRAPHS 2 6/3, 6/4 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) restaurantNO. OF STORIES (1st to cornice) 1 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum. enamel surface

BRIEF DESCRIPTION Small "modern" white porcelain enamel hamburger stand with corner tower which projects slightly from the main block and marks the entrance

EXTERIOR ALTERATION minor moderate drastic
rusting ofCONDITION good fair poor metal LOT AREA 545 sq. feetNOTEWORTHY SITE CHARACTERISTICS Corner tower suited to corner site

SIGNIFICANCE (cont'd on reverse)

(Map)

Early fast food restaurant with facadedating from 1953, when the White Towermanagement took out a permit to reface
existingthe brick building with porcelain enamel
panels.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) _____

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) _____

ADDRESS 26-38 Kneeland COR.NAME Garment Center Building (same)
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1928 Building permit 1/12/1928
sourceARCHITECT Mark Limenthal, Engineer " "
sourceBUILDER W&L Engineering Co. " "
sourceOWNER Julius Price &
Garfield Charlton/
original presentPHOTOGRAPHS 2 6/5, 1 6/4, 9 4/1 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) 6 retail stores (permit)NO. OF STORIES (1st to cornice) 6 plus ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) (tan) stone (concrete) iron/steel/alum.BRIEF DESCRIPTION Symmetrical 7-bay Classical Revival commercial building with a center entrance ornamented by a classical entablature, 2-story storefront of rusticated cast stone terminated by a belt band, upper 4 levels of rising brick piers and recessed brick spandrels separating double and triple window units, cast stone dentil cornice.EXTERIOR ALTERATION minor (moderate) drastic storefront alterationsCONDITION (good) fair poor LOT AREA 2591 sq. feetNOTEWORTHY SITE CHARACTERISTICS Building helps reinforce the 6-story height and regular fenestration patterns characteristic of this part of KneelandSIGNIFICANCE (cont'd on reverse) Contributes in minor way to Kneeland

(Map)

streetscape (see noteworthy site character-
istics)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 40-44 Kneeland COR. 91-99 Harrison
KnappNAME _____
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1883-1890 Atlas (no permit)
sourceARCHITECT _____
sourceBUILDER _____
sourceOWNER 8 3/6 .79
original present

PHOTOGRAPHS _____

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) prob. commercialNO. OF STORIES (1st to cornice) 2 (orig. 5) plus _____

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) stone concrete iron/steel/alum.
(painted red)

BRIEF DESCRIPTION Transitional Italianate/Queen Anne commercial bldg. with the Italianate influence evident in the nearly symmetrical 3 X 2 X 3 bay arrangement and bracketed polygonal bays in the center of each facade at level 2. Characteristically Q.A. are the cast iron pilasters separating wide storefront windows, as well as the recessed corner entrance.

EXTERIOR ALTERATION minor moderate (drastic) removal of upper 3 stories (1926)

CONDITION (good) fair poor LOT AREA 843 sq. feetNOTEWORTHY SITE CHARACTERISTICS Corner bldg. with facades on Kneeland, Harrison and Knapp St. Signals transition from Kneeland St to the group of 3-4 story mid-19th century small-scale brick bldgs from 75-83 Harrison Ave.SIGNIFICANCE (cont'd on reverse) The qualityof the storefront and intact conditionof levels 1 and 2 make this buildingnotable despite the removal of the threeupper stories in 1926. At that time permits

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

were also taken out to have the "wall on Kneeland St moved back to new street line and re-erected."

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. City Hall Building Dept. records
2. No photos located of original appearance

ADDRESS 12-18 LaGrange COR.

NAME

presentoriginalMAP No. 24N/12ESUB AREA TheatreDATE c. 1830-40style (no permit)

source

ARCHITECT

source

BUILDER

source

OWNER

originalpresentPHOTOGRAPHS 11a ⁴/1, 8 ²/3 · 79TYPE (residential) single double row 2-fam. 3-deck ten apt.(non-residential) probably combined residential & storesNO. OF STORIES (1st to cornice) #12-14 3½#16-18 4

plus

#12-14 gable across

ROOF #16-18 flat

cupola

-

dormers #12-14 has one

center shed dormer

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl(Other) brick

stone

concrete iron/steel/alum.

common bond

3-bay

BRIEF DESCRIPTION Two contiguous, structures joined by cast iron lintel above heavily altered storefronts. #12-14 is largely intact Greek Revival with rectangular wooden sills and sandstone lintels, brick block cornice, pitch roof and single shed dormer; #16-18 reflects later 19th c. commercial architecture, has granite sill and lintel courses at level 2, segmental flat arch lintels at level 3 & corbel cornice bet/ 3rd fl. & EXTERIOR ALTERATION minor (moderate) drastic roofline

CONDITION (good) fair poor

LOT AREA

2877

sq. feet

NOTEWORTHY SITE CHARACTERISTICS One of several small scale 19th c. buildings remaining on both sides of LaGrange just off Washington St.

SIGNIFICANCE (cont'd on reverse) Originally,12-18 LaGrange appears to have been two

(Map)

Greek Revival rowhouses with stores atground level. Sometime in the later 19thcentury, the rowhouse to the west appears

(N) June, 1979

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

to have been raised to 4 stories and remodelled^{or rebuilt} with up-to-date features like the sill and lintel courses and corbel cornice.

The buildings along LaGrange typically had commercial tenants in the late 19th and early 20th century including piano dealers and wholesale and retail clothing establishments. During the 20th century #16 LaGrange was the headquarters for a wholesale raincoat dealer.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)



ADDRESS 20-22 LaGrange COR.

NAME _____

present

original

MAP No. 24N/12E SUB AREA Theatre

DATE 1916 Building Permit 5/23/1916
source

ARCHITECT Silverman Engineering Co. "
 source

BUILDER not listed on permit
source

OWNER George Soire
original present

PHOTOGRAPHS 11a ⁴/₂, 8 ²/₄, ²/₅ .79

TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) one store and offices (permit)

NO. OF STORIES (1st to cornice) 4 plus

ROOF	flat	cupola	dormers
------	------	--------	---------

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.

BRIEF DESCRIPTION Small-scale early 20th century "tapestry brick" commercial building of pier and spandrel construction with altered storefront, 3 -bay upper stores of narrow projecting cement piers and recessed brick spandrels decorated with brick geometrical patterns, paired windows, cast stone dentil cornice followed by cast stone parapet.

EXTERIOR ALTERATION minor moderate drastic heavily altered 1st floor

CONDITION good fair poor LOT AREA 1276 sq. feet

NOTEWORTHY SITE CHARACTERISTICS Vacant lot to west of building, small scale
of the building is appropriate to LaGrange St.

SIGNIFICANCE (cont'd on reverse)

Contributes to streetscape

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 15-17 LaGrange COR. _____NAME _____
present originalMAP No. 24N/12E SUB AREA TheatreDATE c. 1830-40 style (no permit)
sourceARCHITECT _____
sourceBUILDER _____
sourceOWNER _____
original presentPHOTOGRAPHS 2 5/2 :79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 3 plus 1/2ROOF gable across cupola dormers one gabled dormerMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.
(common bond, painted white)BRIEF DESCRIPTION 3-bay Greek Revival rowhouse with heavily altered 1st floor, rectangular stone lintels on upper stories with traces of Greek Revival corner block treatment, brick block cornice, exterior chimney offset rightEXTERIOR ALTERATION minor (moderate) drastic heavily altered 1st floorCONDITION good (fair) poor _____ LOT AREA 1315 sq. feetNOTEWORTHY SITE CHARACTERISTICS Original, one of a row

SIGNIFICANCE (cont'd on reverse) _____

(Map)

Good example of Greek Revival residential building in small scale appropriate to LaGrange St.

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

ADDRESS 19-21 LaGrange COR. _____NAME _____
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1880's style (no permit)
sourceARCHITECT _____
sourceBUILDER _____
sourceOWNER _____
original presentPHOTOGRAPHS 2 5/4, 5/3, 5/2-79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) prob. commercial/residential combinationNO. OF STORIES (1st to cornice) 4 plus _____ROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone brownstone concrete iron/steel/alum.
(common bond) trim

BRIEF DESCRIPTION Queen Anne commercial building with elongated 2nd story windows, rectangular 2nd story wooden oriel, brownstone lintels, and sawtooth banding at the roofline above and below a row of decorative square terra cotta tiles

EXTERIOR ALTERATION minor moderate drastic 1st floor heavily altered
vacant and openCONDITION good fair poor to the weather LOT AREA 1296 sq. feetNOTEWORTHY SITE CHARACTERISTICS One of several small-scale 19th century brick buildings still remaining on this end of LaGrangeSIGNIFICANCE (cont'd on reverse) Good example of small Queen Anne commercial building in scale appropriate to LaGrange streetscape.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context) _____

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.) _____

BOSTON LANDMARKS COMMISSION

Building Information Form Form No. _____ Area _____ CBD

ADDRESS 23-29 LaGrange COR.

NAME _____

present original

MAP No. 24N/12E SUB AREA TheatreDATE c. 1915-1920 style (no permit) _____
source _____

ARCHITECT _____

source

BUILDER _____

source

OWNER _____

original present

PHOTOGRAPHS 2 5/3 5/2 .79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential)NO. OF STORIES (1st to cornice) 5 plus _____

ROOF flat cupola dormers

MATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) brick stone concrete iron/steel/alum.
(yellow)

BRIEF DESCRIPTION Early 20th c. 4-bay yellow "Tapestry Brick" commercial building of pier and spandrel construction. Original offset right and left entrances; upper 4 stories with rising piers and recessed brick spandrels; geometrical designs in brick and cement at top story; metal cornice and brick parapet.

EXTERIOR ALTERATION minor - moderate drastic heavily altered storefrontCONDITION good fair poor LOT AREA 2543 sq. feetNOTEWORTHY SITE CHARACTERISTICS Last building on LaGrange before YMCU rear facade.

SIGNIFICANCE (cont'd on reverse) _____

Good example of its style in a small scale
compatible with the 19th century buildings
along LaGrange.

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

Building Dept. packet for 23-29 LaGrange is missing.

Avery Pl
Mason St. Pl.ADDRESS 64-88 Mason St. COR. 17-21 Avery St.NAME Herald-Traveler Building
present originalMAP No. 24N/12E SUB AREA TheatreDATE 1929-31 Building permit 12/6/1929
sourceARCHITECT Henry Bailey Alden " "
sourceBUILDER Casfier Ranger Const. Co " "
sourceOWNER Boston Herald-Traveler Corp./
original presentPHOTOGRAPHS 11a 4/5, 8 1/3 '79TYPE (residential) single double row 2-fam. 3-deck ten apt.
(non-residential) "newspaper publishing and offices"NO. OF STORIES (1st to cornice) 7 plusROOF flat cupola dormersMATERIALS (Frame) clapboards shingles stucco asphalt asbestos alum/vinyl
(Other) (brick) (grey) (stone) limestone concrete iron/steel/alum.BRIEF DESCRIPTION Massive, irregularly-shaped Moderne steel-frame skyscraper of limestone and brick, with 15 bays on Mason, 14 on Avery, and additional bay created by cutting off the Mason/Avery corner. 2-story rusticated Bedford limestone base, upper 6 stories of vertically thrusting brick piers, recessed limestone spandrels, and flat Art Deco geometric patterns concentrated at lower end of piers and on topmost spandrel.EXTERIOR ALTERATION (minor) moderate drasticCONDITION (good) fair poor LOT AREA 16,685 sq. feetNOTEWORTHY SITE CHARACTERISTICS Adapted to oddly-shaped corner site
along two secondary streetsSIGNIFICANCE (cont'd on reverse) This notable
example of the Moderne style was built for
the Boston Herald Traveler Company, which
wrote that the new plant would be "the
largest, best equipped and easily the

(Map)

Moved; date if known _____

Themes (check as many as applicable)

Aboriginal	_____	Conservation	_____	Recreation	_____
Agricultural	_____	Education	_____	Religion	_____
Architectural	_____	Exploration/	_____	Science/	_____
The Arts	_____	settlement	_____	invention	_____
Commerce	_____	Industry	_____	Social/	_____
Communication	_____	Military	_____	humanitarian	_____
Community/	_____	Political	_____	Transportation	_____
development	_____				

Significance (include explanation of themes checked above)

most modern newspaper plant in New England, with features designed to publish morning, evening and Sunday papers with the maximum of speed and efficiency and a minimum of noise and confusion."¹ The presses were located in the basement, business offices on level 1, photo dept. on 3, composing (4), editorial (5), bookkeeping (6) and advertising (7). The newspaper offices were formerly located on Avery St. Estimated cost of the new plant was \$1.2

Architect Henry Bailey Alden (d. 1939) attended MIT and worked for many years with the Boston firm of Parker, Thomas and Rice, where he was identified with the design of many outstanding buildings including the U.S. Machinery Corporation building, the office building at 140 Federal St, the Westwood Public Library and many beautiful homes.²

The building was occupied by the Herald Traveler until the late 1950's, when the company moved to new quarters in the South End.

Preservation Consideration (accessibility, re-use possibilities, capacity for public use and enjoyment, protection, utilities, context)

In process of being converted to 119 units of elderly housing by the State Street Development Company (architect is Boston Architectural Team)³

Bibliography and/or references (such as local histories, deeds, assessor's records, early maps, etc.)

1. Boston Traveler, March 8, 1930 (desc. of building with architect's drawing)
2. Obituary of Henry Bailey Alden, New York Times 8/21/1939
3. Herald American 9/10/1977

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